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405 ALIVE

RECALLING THE GOLDEN YEARS OF BLACK & WHITE TELEVISION

Issue 23, Late (very late) Autumn 1994

Editor: Andrew Emmerson, G8PTH



* 4 0 5 A L I V E 2 3 *

THOUGHTS OF THE MONTH

It's said that only ten people on the whole world understood Einstein. I'm so brilliant that nobody understands me at all.

Reza Hussein

SUBSCRIPTIONS!

Every year a few people actually forget to renew their subscription; this is quite apart from the (thankfully) few who sever their allegiance intentionally for some other reason.

So to make it easier for everybody a message in this panel on the left should make it plain if your time has run out. We hope you will renew and ...**please do it now**. It's so easy to forget if you decide to leave it 'to the end of the month', in fact we'll happily accept a post-dated cheque (up to a month forward). You can also pay by credit card (Access, MasterCard, Visa or Eurocard).

We do not employ staff to write chase-up letters, in fact we don't employ anyone at all. Muggins does the lot so please make his work easier by renewing on time (or even sending a note saying why you don't intend to!).

Send a cheque or postal order for £15 (inland), Eurocheque for £17 (abroad) made out to Andrew Emmerson or send \$25 cash (world air mail), which will pay for a year's subscription. Pay by credit card if you

like but the payment has to go through another account and there is a 5 per cent surcharge for credit card transactions to compensate for the bank's extra charge. Oh yes, please **don't** make out your cheque to '405 Alive'; there is no bank account in that name and the cost of setting one up would only force up subscriptions. The magazine is not a business, more a labour of love, and the price you pay just covers direct costs!

In future all subscriptions will run until the end of the current volume (rather than for 12 months) and charges will be adjusted to reflect this. In the meantime this panel will indicate when readers' subscriptions run out during the year.



FROM THE EDITOR



Fortunately we are getting back on schedule with this issue, although it is still an 'emergency' issue and not as balanced as I would have liked. Most of you who contributed articles or letters months ago and wondered if they would ever see the light of day should now feel relieved: much of the backlog has been used up in the issue. For those of you still waiting to see your work in print, please be patient!

The reason is simple – I am spending more and more time away from home to keep up with the real job that pays the bills and this leaves very little 'spare' time. Those of you who have written letters and had to wait a while for a reply, please understand this is the reason for the delay.

It might in fact be helpful if I explain how this magazine is produced and put together. Much of it is contributed by you, the reader, and comes in the form of letters (hand-written and typescript), faxes, floppy disks, photocopies and messages on the answering machine). All but the most urgent communications go into a huge plastic crate, to be dealt with as time allows.

As time allows. Actually, I did a calculation the other day and worked out the last issue of the magazine took in excess of 100 hours to prepare and produce. That's not to mention the half-day driving to the printers to collect the magazine and a full day labelling and sorting 300-plus envelopes, inserting the magazines, buying the stamps and taking the three sacks to the sorting office. Now, when you work it out, 100 hours is equivalent to twelve working days, working flat out nine to five. That's not how it works out of course; I snatch the odd hour here and there plus a lot of time at weekends. But it sure as hell mounts up, and that's just one issue.

Continued on next page

405 ALIVE

Issue 23, Autumn 1994

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It probably explains why I take a long time to answer letters as well, since generally the magazine takes priority. If writing *405 Alive* was my only pastime, this wouldn't be a problem but I do have other hobbies and commitments. No doubt so do you.

Multiplied by four issues, the work on *405 Alive* adds up to 415 hours or nearly eleven working weeks of 38-hours. What a horrendous thought. That's why the magazine doesn't always come out 'on time'. Oh yes, about that plastic crate. Gradually the material in it is sorted into categories - must go in next issue, soonish and can go in any issue reasonably soon. This material spills over into box files and the nett result is that any given time, there is already material for about two issues ahead. Urgent material jumps the queue, so to speak, but that's the general pattern of things. I do appreciate each and every contribution to the magazine, because if it ever stopped, the magazine would too (two issues later), but this may at least explain why the article you eagerly submitted doesn't appear in the very next issue.

Articles received on floppy disk are easy to process but I realise not everyone has a computer. Typed matter is just as good really; I have a device called a scanner which can 'read' typed or printed text, which is much faster (and less boring for me) than copy typing. But even hand-written letters and articles are all used.

Another point. I have been commissioned by Shire Publications to write a 'Shire Album' on old televisions, which is going to take some time and research. I am also engaged on two books on aspects of the history of television which no-one else has covered yet, so I really do have to find time to achieve this.

I hope this explanation is helpful, even interesting, and leaves you a little the wiser!

Andrew Emmerson

LETTERS, WE GET LETTERS



From Peter Delaney, 6 East View Close, Wargrave, Berks., RG10 8BJ:

Does anyone remember a series called *Focus* for which the presenter was Vera McKechnie (?) – a sort of children's magazine programme and a cross between the (original!) *Tonight* and *Blue Peter* I suppose?

I came across, in the late 50s or early 60s, a police series called *Charlesworth* but find no mention of it in my reference books. Is my memory at fault? I place it on ITV before *No Hiding Place* came along, on a Saturday (around 7pm?).

The other question readers might know whom I might approach – it's not TV! – is in connection with a Philco T1803 wireless and headphones, fitted to a vehicle in July 1936. Can anyone tell me more, e.g. I guess miniature valves would have been used and some kind of inverter/vibrator for HT from the battery?

The definitive book on children's television of the past, Box Of Delights, doesn't mention Focus, although I also remember a programme fitting this description and introduced by V.M. – all I recall is that it started with a flashing lightbox sign, saying Vision On, Sound On, which many years later I realised was actually a clip from the pre-war film Television Comes to London. A propos *Charlesworth*, Peter is almost right. According to another 'bible', *The Boxtree Encyclopaedia of TV Detectives* (also by ace TV researcher Geoff Tibballs), *Charlesworth* was a fine upstanding Metropolitan Policeman of the 1950s (seven 30-minute episodes on BBC TV from 21st January to 3rd March 1956 and six more from 1st January to 5th February 1958) [Editor].

From John Gillies, Hayes:

Just to let you know that Jim Daniels of Pineapple Video is still able to produce standards converters. He can get hold of the chips in one-off quantities, at the same price, and still has a supply of PCBs (ring 0181-599 1476 evenings/weekends to contact Pineapple).

From Michael Coxon, Derby:

It's true that ITV companies showed extra programmes to accommodate extra commercials, but Jeremy Jago's recollections of ATV occurred for a different reason.

As many of us know, in 1972 ITV was permitted to begin afternoon programmes, commencing on Monday October 16th. Naturally, transmission controllers and their assistants were required to work to new shift patterns, and this led to a dispute in some stations (including ATV) in about August of that year. During the dispute ATV would show the programmes Jeremy talks about, and they would close down correspondingly early that night, i.e., before midnight. This dispute affected several ITV companies, and lasted about two weeks. ATV, apparently, relayed Granada's output following 'News at Ten' one night, adding local announcements

Regarding 'Pinpoint', Alan Keeling tells me that this was a series of fifteen-minute films

made by ATV in the late 1950s or early 1960s. Each programme visited a Midlands town such as Derby, which would be explored to a background of library music, over which was a charmingly dated commentary by Warwick Ashton, who also devised and directed the programme. 'Pinpoint' could still be seen as recently as the early 1970s. Hope this helps.

From Andy Boot, 23a Broomhill Road, Woodford Green, Essex, IG8 9HA (0181-502 9640):

I'd like to say sorry to anyone who may have tried to ring in answer to my small ad in the last issue. We had to move house and although this wasn't entirely unexpected, the actual timing was!

By the long arm of coincidence a 405 Aliver, Dave Laine, contacted me after we moved and it turned out his mother is a friend of my wife's and even stranger to relate, Dave lived in this house during the 1960s when he was a kid where I am now. Care to calculate the odds against that one?

The last issue of *405 Alive* was the usual excellent mix of technical and otherwise. One thing I must say is that before I started to read it, I would never have the courage to (a) pick up a manual and re-route the power supply on my laptop computer and (b) take my mum's VCR to pieces. But I did these deeds and both items worked when I put them together again! From someone who only had to look at a hairdryer to make it explode (true, ask my wife), consider that a testimonial!

Well, the magazine's slogan is 'Unique reading for unique people'; I think you've just proved it! [Editor].

From Leslie Hine, Cumbria:

On 26th October my friend Phil Baker from Blackpool and myself were invited to see the wonderful collection of vintage television of Michael Bennett-Levy in Edinburgh.

We arrived about midday and were made very welcome by Michael, then invited into the kitchen for a cuppa. After our liquid refreshment we were given first a guided tour around the grounds of this lovely house, its history being explained as we walked about. On returning to the main driveway Michael showed us into two outside stores which were full of part and complete televisions and tele-radiograms, most of which were not too well looking. After being given time to have a good root around, we then re-entered the big house and found ourselves climbing a spiral staircase to the attic portion of the building.

The guard of honour at the door is a most beautiful Decca Decola radiogram with matching Decca projection television in a very pale maple finish, no doubt a very rare combination. Michael then escorted the pair of us into the main exhibition room and were met by what must be the most complete collection of pre-and post-war televisions and tele-radiograms assembled by a single collector. You can only congratulate Michael on his patience and knowledge in bringing about such an incredible show of times gone by.

Although I have been in the television trade for thirty-five years, I have never seen such specimens as I witnessed that day. At this point Michael had to vanish for an hour or so. Needless to say, we both had a very interesting time having a look inside the backs of most of the units, and although the technology is years behind, the build quality is in a class of its own, I suppose the Rolls Royce of yesteryear.

Our next port of call was to the cellar portion of this, if I dare say it, museum. In this section of the building are housed not only more tele-radiograms but also a selection of very old juke boxes using 78rpm records, one model having no electronics but only a set of pneumatic headphones.

Time was now running out for us as darkness was falling and having a long return journey, I had only one more bit of business left. I had a feeling Michael had spare one or two Ekco TMB272 portable televisions, circa 1950, which I needed for my own (albeit still small) collection. To my surprise, my valuation of them were the same as Michael's so a deal was struck on the spot.

We both had a fantastic day out and I would not hesitate to advise anybody who is as nuts on television and its history as we both are to arrange a visit to Edinburgh and meet Michael. Who knows, you might have a fair deal as I did with some piece of history.

From Brian Renforth, Sandyford:

Cheers for the latest 405, a great read as ever. I'm sorry to say Andy Boot got it wrong when commenting on the ITC 'The Seventies Vol.2' tape. Having rushed out to buy this tape following his comments on 'Spyder's Web' this turns out to be a telerecording of a junked colour episode, albeit of excellent quality. No, there's no ATV animation at the start as we've come to expect from ITC (but why? !?), but the original 'Colour Production' caption has been retained at the end, as are the programme-to-break sequences – all four of them. Despite the disappointment, the quality of the tape is excellent and the programme content looks very good.

One tape that comes in highly recommended, however, is 'Strange Report'. ITC have for once in their lives allowed us to see those ultra rare programme-to-break animations but at the start of each episode. Wish they would do this more often.

Yep, I found BBC-2's retrospective on Lew Grade highly disappointing overall, yet enjoyed 'Danger Man'. Why no idents again? 'Edward VII' would've certainly had them on if nothing else! I did find the Grade interview fascinating though.

Everything, G6 included, continues to work well here! Cheers for now.

The general consensus, as you say, is not bad but could do better. Let's just hope that the late August Bank Holiday date is now reserved for retrospective programmes. The newly produced Tribute to Sir Lew Grade programme was well presented but the collection of clips linked by a comedian(?) demonstrated little or no added value, proving that it's seldom possible to improve on the original. Perhaps the intention was to leave us gasping for more of the same.

Several of the archive programmes appeared to have been edited to fit the timeslots available. As you say, Brian, they seemed determined to prune as many titles, credits and ATV idents as possible. Some of the b/w swashbucklers were from American prints ("Released through Official Films Inc.) rather than the UK ones, which had the name of the Incorporated Television Programme Company at the end. One programme managed to have both companies' names in the end titles, something I have never seen before. But we should be thankful that much of this material is available relatively unmanipulated on sell-through tapes; as it is well known that showing a film on TV

stimulates sales of the video tape over the following days, perhaps the whole exercise was an attempt to boost sales of ITC tapes! [Editor]

From Dave Grant, Bromley:

Dear 405 Alive readers, anyone reading of the demise of another great 405-line product (namely the Test Card C generator) should pause for thought. I know I greeted this news with mixed feelings: firstly, as Andy said I am glad that I did buy one: secondly, VULNERABLE.

It is fortunate that the 'Dinosaur Labs' are not a business. We do not have to worry about overheads (save for the supply of cups of tea and coffee) or cashflow, if we did you may rest assured that we would have given up many months ago! However any enterprise such as the 'Dinosaur' comes to nothing without customers. To put it bluntly: No Customers – No Product. All that aside, I would like to thank all those who have bought 'Dinosaurs' and I look forward to many new customers in the future.

We are now releasing a new product; namely a Band 1 modulator (see our advert for details). Many potential standards converter buyers were put off by the lack of a modulator, you need wait no longer Li'l Dino is here!

From David Norris, Southport:

The last issue mentions 405-line compatible VCRs. From the text it presumes that not all VCRs will take 405 lines. Perhaps that needs explaining, as I thought that all VCRs would record along the helical track whatever was put into them, so long as there was a field pulse to start the track off.

Yes, this does need explanation, for a number of reasons. First of all, and this will probably baffle most readers since it applies only to people who use old 405-line sets for watching programmes. They need a source of pictures and a VCR is the cheapest and simplest source (assuming you have some programme material recorded in the 405-line format). Yes, in theory all VCRs (VHS, Beta, whatever) should work. In practice, however, some models do quite a bit of processing to the 625-line picture they expect to see and end up handling 405 lines either badly or not at all. With machines with timebase correctors (TBCs) you have to turn the TBC off and those with an edit switch tend to work better with the edit switch 'on'. The other snag is that some VHS machines produce a ghost image when replaying 405-line signals; it is annoying but not too intrusive. All in all, some VHS VCRs turn out to be better than others for playing 405-line programmes. Now, I bet you wish you had never asked! [Editor].

From Jonathan Hill, Bampton:

Thanks for the latest issue of your mag. Nice photo on page 80 of us enjoying a lunchtime drink!

If you mention the **S&V Yearbook** in the next issue, would you correct the price given for it. It's actually £3.50 including postage, but it doesn't matter as I've been refunding £1 in stamps to 405 Alive subscribers who've sent £4.50p. It's not a problem.

Andy, can you sort out a puzzle about the Perdio Portorama Mk.II, which from a number

of sources is supposed to be Britain's first all transistor portable television (*vide p.43 Historic Televisions & Video Recorders*, in which Michael Bennett-Levy dates it as August 1962). Was it the first? And if so, what about Mk.I, abstractly referred to on p.350 of *The Setmakers* as coming out in 1961 (Bussey/Geddes date the Portorama Mk.II 'The second model of portable television receiver produced by Perdio' - as 1963, q.v. page 348. The Setmakers)

Also, for an 'all-transistor television', its circuit contains a valve (Mullard DY87 in my set). So what was the first all-transistor television (ie. with no valves whatsoever)? Was it Ferguson's Transvista released onto the market in June 1961, but first shown in public at the 1960 National Radio Exhibition (*vide p.198, Radio! Radio!*)?

The old song runs 'There are more questions than answers and the more I find out, the less I know'. I must say I thought the Mk I Perdio was the first solid-state TV in the UK, making the dual-standard Mk II very much second. But who knows? Let's throw it open. And did Perdio's designer crib the idea from Sony? The switch arrangement, size and shape are very reminiscent of Sony's pioneer TV8-301 set. By the way, Sony's first British-market transistor portables had a valve EHT rectifier; I think they had tunnel diodes as well, which is rather special but not exactly relevant. [Editor]

From David Norris, Southport:

Just out of interest I took a Philips N1501 to Beckett Electronics in Manchester last week – that was the firm that was mentioned in the last but one 405 Alive issue. Yes, I can certainly agree with the comments; good old-fashioned type service. Unfortunately I got a phone call from Mr. Beckett today to say that as he got further into the machine he found more and more faults and in the end we came to agree it was not worth following the repair any further. But the good thing was he didn't charge at all for the time he had spent looking over the machine— not many firms like that these days... Keep up the good work!

From Andrew Howlett, Dukinfield:

Enclosed is a cheque to cover the next year's subscription. Nothing quite compares with the sight if 405 behind the door. On goes the kettle, then I settle down to what I know will be a damn good read. Keep up the good work.

Thanks for the kind words. I'll have to turn out a really rotten issue one of these days just to give you a jolt! [Editor]

From Michael Coxon, Derby:

I enjoyed Issue 22 very much – I'm glad that so much information about ITV announcers is coming to light.

Just as Mark Tinkler says, Peter Tomlinson was the regular ATV announcer during their Saturday mornings, going into and out of 'Tiswas'. I remember seeing him drenched with water on at least one occasion. Peter was also the usual announcer for ATV's Friday night programmes in the mid-1970s. At this time they showed horror films after 'News at Ten', under the generic title of 'Appointment with Fear'. Having told the viewers that he was completely alone in the tiny presentation studio, one viewer took pity on

Peter and sent him a toy panda. This kept him company on Fridays, appearing on camera with him before the film.

Another ATV announcer from about 1974 till 1980 was Peter Davies. He worked the morning shift on weekdays and didn't usually appear on camera at all. Does anyone know what happened to him?

From Keith Rann, Loughton:

I have found issue 22 of *405 Alive* very interesting and also the pictures are first class.

On page 57, 'A Myth Exposed?', I think the Programme as Broadcast list is probably correct. Just one slip of the key – I reckon it should be 12.35, not 13.35, for closedown. *You're correct, it was my typing error* [Editor]. In the book **BBC Engineering 1922-1972** (I've only borrowed it from the library; I would have liked it in my collection but it's out of print) it says:

"Instructions to close down the Television Service were given at 10.00 hours on 1st September 1939 at the end of the advertised morning transmission on that day and television ceased at 12.10 hours."

A change also occurred the same day in the evening on the radio, according to this book.

On page 22 – 'A Ghost that won't go away' – reminds me of when we first had ITV in summer 1956 on a Pye VT4 set – there was a ghost showing on the tennis court white lines during ITV's coverage of Wimbledon. Our transmitter was Croydon Ch. 9. The fault wasn't ours and eventually it went away, unnoticed.

With the Bush TV22 we had before that, am I right in remembering that there wasn't an aerial socket but instead the bare wire from the aerial cable had to be screwed into a metal bracket?

Yes, well remembered! Why Bush did this I don't know. The previous model, the TV12 had a normal coaxial socket and I don't think subsequent Bush sets had that crazy arrangement. [Editor].

From Vaughan Stanger, Wealdstone:

Firstly, may I congratulate you on the continued excellence of the *405 Alive* magazine. I am not a collector of elderly televisions – precluded on space and money grounds – but I find the subject matter fascinating nonetheless. My prime interest is 'old' TV programmes, and in particular the recovery of 'missing' ones, another area which *405 Alive* covers in an admirable fashion. It is that area in which I seek your advice.

On p85 of Issue 22 (Summer 94) of *405 Alive* there is an advert for a 16mm negative film purporting to be of the BBC's Apollo 11 coverage. I am well aware that the BBC Archive and NFTVA are keen to recover such items: BBC coverage of the Apollo 11 mission was included in the list of the top twenty most wanted programmes handed out at the first BFI 'Missing Believed Wiped' event in October 1993. Whilst the exact contents of the advertised film are unclear, it would seem sensible to ensure that the BBC and/or NFTVA have an opportunity to check for themselves. I have written to Jan Hawkins (Acting Archive Selector) at the BBC, who indicated that she would look into the matter. Speaking to her at the 2nd BFI event (last Saturday), it became clear that she had made no progress, doubtless due to pressure of work. I also raised the matter with Steve

Bryant of the NFTVA, who also expressed interest, although he quite reasonably pointed out that the case for it being 'missing' is unproven – with which I concur. Nevertheless I believe that it merits further investigation.

As the official authorities have made no tangible progress in this matter, I decided to contact the advertiser last weekend and found, not to my surprise, that the item had already been sold on to another collector. Mr Hemingway was not prepared to pass on that person's name or address – again not surprisingly – but did indicate that the buyer had only paid £25 for the film.

Given that there is at least a chance that the film may (emphasis on 'may') fill an important gap in the BBC Archive's historical record, it seems to me that we should attempt to trace the buyer and try to persuade him that the film ought to be lent to the appropriate authorities to see if it really is missing from the archives. One method would be for me to place an advert in the next issue of *405 Alive*. I am quite prepared to buy the film, reimbursing the collector, even paying more than the original price if necessary (he will not make a big profit on the deal), on the basis that I would then hand it over to the BBC or NFTVA. (Please note that I am not a 16 mm film collector, and would not require a finder's fee or any equivalent deal). An alternative would be to make a direct request to the buyer in your 'From the Editor' section on page 3 of the next issue of *405 Alive*.

I suppose there is also the possibility that given your status as editor you might be more successful than I in obtaining details of the buyer, who is presumably a *405* subscriber, from the original advertiser.

I am mindful that any approach as outlined above needs to be performed in a delicate manner, not least because neither of us would wish to see this potentially important item being sold at some illegal auction for a vastly inflated sum of money. Your opinions on this matter would be very much appreciated.

You raise some interesting points here, which is why I am printing your letter in full, in the hope that it may start a wider debate. You are so right when you say this whole issue needs to be handled in a delicate fashion, which is why I too am endeavouring to choose my words very carefully. It is always easy to criticise other people and the pace at which they are working (not that you made any criticisms in your letter – but I have heard other people who criticise both the BBC Film & VT Library and the NFTVA). I think the best I can do is to state the facts, as I understand them.

1. *Copies of this magazine are sent to Adam Lee (BBC) and Steve Bryant (NFTVA), so I am sure they spot the interesting ads. If not, it's due to pressure of work and we must remember that for them it's a job, not necessarily a hobby.*

2. *Both organisations have very limited cash budgets They will happily accept gifts and donations, but the BBC in particular is adamant that it should not be seen to be paying for material that is its own anyway. (The fact that they may no longer have that material is another matter!). Neither organisation is prepared to do deals, so donations in return for VHS viewing copies of other material are not accepted. You either donate without precondition or else you don't. That's it, except to say that the libraries do return your*

material, if requested, after copying it.

3. My own experience in returning lost material has been mixed. Everything I have offered to NFTVA has been accepted in due course, whilst with the BBC one programme (a missing 'Comedy Playhouse') was accepted, whilst another item (a missing 'Benny Hill Show' from 1962 or so) was not, or at least after 13 months I am still waiting for a response.

4. From this you must assume that these organisations have, not unnaturally, their own agenda and set of rules for deciding what to them is 'tasty' and required. The mistake we as observers make is to assume that all lost programmes are wanted back. The evidence is that they are not!

5. I think your offer to help save this particular film is a most generous one and perhaps we need to establish better liaison with the BBC and the NFTVA. Comments please! And is the new owner of the Apollo film prepared to lend it to the BBC?

If either organisation would like space in this magazine to clarify their policy or any related issues I offer them as much space as they desire! [Editor].

From John B. Allaway:

Thanks for the first issue of 405 Alive, and I am enclosing my cheque for a year's subscription. I got a lot of pleasure out of it, even remembered some of the names of people I used to work with in the 'business'. On page 18 in picture 1 a likeness of 'Joe' Reed, who worked with me at Southern Television in the early days. When he retired he gave me his Weston meter, which he had whilst he worked at Bairds. As it is engraved with Baird Television I expect it was one of the things which went missing when everything went wrong at Bairds. Hope that 405 Alive will survive for years to come and give some of us oldies pleasure!

Incidentally, I started my apprenticeship in 1939 in Reading under the R.T.R.A. scheme, which meant that I did it with four different dealers, each one dealing with makes of radio which were sold by them exclusively. As well as the radio bit I had to do an electrical chunk as well, because in those days we were reckoned to be radio and electrical engineers when we had done our bit. As a result I saw lots of things that were going back to the beginning of the wireless period, as well as the pre-wireless times. In the stores of Frank Gale and Sons, long since sold out to one of the combines, there were quite a few discs from the old 30-line days, punched with rectangular holes, I should think about an eighth of an inch by three sixteenths. I remember that the punch for masking these holes was there as well. It was a simple affair, not unlike a strong office punch, and it had a guide which would mate up with the edge of the disc. The discs were about sixteen inches in diameter, and would have been about fourteen gauge aluminium. The engineer in charge had apparently punched out the discs which were in the stores, having kept a few in stock, as when the 30 line service was going they were a good selling line.

There were lots of other bits appertaining to those early days, but my extreme youth meant I had little interest in them. At the time we were hurriedly dismantling new television sets to reclaim the electrolytic condensers which were in very short supply.

television sets to reclaim the electrolytic condensers which were in very short supply. We broke up certainly seven HMV sets, the ones with the mirror in the lift-up lid, and one of the mirrors went home with me, quite legitimately, for use in the house. The cabinets were stored, and I was told that they were converted to radiograms in the late forties. Another peculiarity we had in those days was a Milnes All-Gas set, which had to have accumulators for low tension supply, but the high tension was derived from a big thermopile. It is the only one I have ever seen, and as the firm was a Milnes main dealer, it might have been a 'one off' job.

Another thing I encountered at two of the shops which I worked at was a wire extruder, which was a device made in Germany, which made round tinned copper wire square. It made a very good job of it, too. You fed in twelve gauge wire, and turned a VERY stiff handle which fed the wire through the rollers, and it came out square section, which was something in great demand for amateur constructors in the early days. We used to sell quite a bit of it, in three foot lengths, but it was not a job that we young boys liked - it was an extremely hard job - the handle should have been three feet long instead of ten inches! When we had slack time - not very often - we would try to stockpile lengths of square wire so as not to have to make it all of a hurry - it seemed that customers always wanted it at about six o'clock on Saturday night when we wanted to get home!

Just to annoy! Just about the last thing that was done before I left F. Gale and Sons was to mould a number of the thirty-line gramophone records into pretty bowls for the boss's wife!

From David Boynes, Blaydon:

I have had in my possession for many years a twelve inch HMV portable TV which was imported from Australia. I always considered the set nothing more than a Japanese import, however after removing the back, I find that it is an Australian made product.

The PCBs are EMI branded, but in fact they have the appearance of Pye products of the late 1950s. The receiver is band I and III only, having channel numbers 0 to 5 and 5a, and 6 to 11, and a blank position. The set worked for a while but it seemed the LOPTX has failed and if that's the case I might consider employing a Thorn-made replacement.

Change of Address: Terry Martini

Please note that as from the 20th November, 1994, I will be re-locating to the following address. Please also note the new telephone and facsimile numbers.

122B, Cannon Street Road, Shadwell, London E1 2LH.

[Home] Tele: 0171-702 8774

(Workshop) Tele/Fax: 0171-251 3196.

© TELEVISION NEWSREEL

Those pre-war sets are still out there!

Two collectors are feeling very pleased with the pre-war sets they acquired this summer and really, it was so easy to find them! One guy was visiting a Sunday morning boot sale and happened to see a pre-war Murphy television. "That looks interesting," he said, which delighted the vendor no end as he admitted this was the third week he had brought the set along. "How much do you want for it?" was the next question and the reply was "Would £20 be too much?"

The second collector decided to place a want ad in his local free newspaper and within two weeks had been offered a Marconi 702 for £20 and a Pye V150 for £70. "I never knew it was that easy!", are his ecstatic words.

Both incidents happened this summer, not thirty years ago. All three of these sets must have been worth between £500 and £1,000 so the two collectors certainly got a bargain. But were they lucky? Not really, they got out and looked for the sets. If you're in the market for a pre-war set why not try their methods? You'll have to go out and look for them, because those sets are certainly not going to drop into your lap while you sit at home!

New Book by Malcolm Burrell

Those of you who have enjoyed Malcolm's many articles in this magazine will be pleased to know that he has republished them together with much, much new material in a book called *Behind the Magic Eye*.

With 227 pages of A5-format (same as this magazine) it is deliberately structured to appeal to a wide range of enthusiasts and covers everything from basic principles, starting with mechanical scanning, servicing, test cards and other allied subjects in addition to some actual receiver descriptions. It's probably also the only book to describe how to make a cardboard (doll's house) model of the TV22! (Your editor has seen an advance copy of the book and thinks it's brilliant!).

Self-publishing is an expensive task and Malcolm says he's been quoted some pretty horrendous copying costs (we're not surprised!). He can supply copies printed on demand, comb-bound at £19.50 post-paid inland, £20.50 overseas. This allows for a little extra to compensate for the time taken to prepare the book (quite right too, nobody should work for nothing).

Copies are available now – send your cheque or postal order made out to M. Burrell and allow a fortnight for delivery (because copies are printed as and when required). Malcolm Burrell is at 77 Vignoles Road, Romford, Essex, RM7 0DU (01708-340531). It's a good read so do support Malcolm by buying it now whilst it's still available.

Plugs are a must

If you buy any electrical appliance after 1st February 1995 without a plug on it,

someone is breaking the law. The Department of Trade and Industry has announced that domestic electrical appliances manufactured in or imported to the UK must be fitted with a correctly fused 13-amp plug. Lord Strathclyde, consumer affairs minister, said: "Fatalities and injuries occur each year because of incorrectly fitted plugs".

Missing, now found

Steve Bryant reports several exciting finds for the National Film and Television archive. There are two BBC programmes, whilst possibly even more exciting is a film recording of the complete evening's output of ATV's London programmes for 22nd March 1964. From 7pm to 10.35 everything is there: programmes, commercials, news broadcasts, the lot. It is hoped to screen this next year at the National Film Theatre as part of the celebrations to commemorate 40 years of independent television in the UK.

Caveat Emptor

Street markets have always been happy hunting grounds for wireless enthusiasts, who know, often from bitter experience, what their rights are, but they need to be wary.

Although most traders seem to deal in honestly-obtained goods, there is always the risk that stolen items may be offered for sale which could result in prosecution and the confiscation of goods.

However, the law is very complicated on the matter and may vary according to the kind of market. It appears for instance, that there are special cases such as the London Bermondsey market, where the authorities may have difficulties in taking action where allegedly illegally-obtained goods change hands. It seems that in some markets and in particular circumstances, the Police have problems in confiscating and trying to restore goods to their rightful owners, even when the losers are able to point out their goods on stalls and can prove ownership. This is because it is apparently possible for a buyer to acquire 'good title' with his purchase in certain markets - provided he is unaware that the goods are stolen.

Under ancient laws originating in the Middle Ages such trading places, which have been established by custom and practice, are known as 'Market Overt'. They are old-established markets which operate between sunrise and sunset, occurring only in England and not in Scotland or Wales. The ancient Bermondsey market is a 'Market Overt' but London's Portobello Road, which was established after the last war, is not.

The law covering such markets is now being changed. [Bob Hawes]

Change of address

SAVOY HILL PUBLICATIONS (the new name for the Tudor Rees empire) has moved to Seven Ash Cottage, Seven Ash, Combe Martin, Devon, EX34 0PA (01271-882665).

Museum of Communication

Your editor snatched a brief visit to this Aladdin's Cave of a museum during the

summer – and has determined to pay another visit! The museum is run by volunteers under the able leadership of Harry Matthews and when I made my visit, the display was in a solid old building opposite the town's railway station (on the steam-operated Bo'ness & Kinneill Railway, another reason for paying a visit). Next year, the museum will probably be in new premises, hopefully not too far away.

For space reasons, much of the equipment is in store but can be inspected by appointment. Items that I found of particular interest included a BBC remote controlled newsroom camera from Queen Street studios, Edinburgh (this is the converted EMI 201 in a green glassfibre casing), a replica Baird televiser. There are some other TV cameras, including some Pye Teletutors and plenty of other electronic oddities (including a Theremin). Well worth a trip!

*MUSEUM OF COMMUNICATION, Bo'ness. Enquiries to C.H. Matthews,
Curator, Museum of Communication, 22 Kinglass Avenue, Bo'ness, West Lothian,
EH51 9QA (01506-824507).*

FLICKERS

THE COLLECTOR'S GUIDE TO VINTAGE FILM

Published by the Vintage Film Circle (founded 1956). An invaluable forum for all serious collectors of vintage film, projectors, ephemera and related items. FLICKERS is published three times a year in March, July and November. Classified ads are free to members.

Contact:

Alex Woollams,
11 Norton Road, Knowle,
Bristol BS4 2EZ,
United Kingdom
Tel: +44-272-721973

AUCTION REPORT

Phillips Ltd, Bayswater, Thursday 13th September 1994.
Results kindly supplied by Simon Ellis.

- 7a. HMV 1805, £180 (estimate £180-£220).
- 7b. Ferguson 983T, £190 (estimate £150-200).
8. Bush TV11 wood-case version of TV12, unsold (estimate £80-£120).
- 8a. Cossor (not Cossar as printed, will this calumny haunt us forever now?!?)
916, unsold (estimate £60-£80).
9. Ekcovision TSC48 post-war mirror-lid, £160 (estimate £180-£280).
- 9a. Bush TV22 plus other items, £140 (estimate £129-180).
10. Philips 383 TV/radio £140 (estimate £150-250).
11. HMV 902 mirror-lid pre-war TV/radio/gramophone, £3,400 (estimate £1,500 -£2,000).
12. HMV 905 7" screen pre-war TV/radio, £1,700 (estimate £1,000-£1,500).
13. Marconi 705 pre-war mirror-lid TV/radio, £1,650 (estimate £1,000-£1,500).
14. Marconi 702 pre-war mirror-lid TV, £1,350 (estimate £800-£1,200).
15. Marconi 703 pre-war TV/radio/gramophone, £2,400 (estimate £1,500 -£2,000).
16. HMV 904 5" screen pre-war TV/radio, £2,200 (estimate £1,000-£1,500).
- 17, 18, 19. Prices not recorded.
20. Baird televisors, £5,600 (estimate £5,500-£6,500).

E&OE.

If these results show anything, it is that items in fashion tend to fetch above estimated value, less fashionable sets go cheap or unsold. It seems a shame that people have to follow trends so slavishly, although it makes it easier for collectors who are just interested in nice old sets without any particular worry whether they are current flavour of the month. It would be fascinating to know who bought each item but that information is not available.

The prices shown were subject to a buyer's premium of 15 per cent, then VAT at 17.5 per cent. Auction prices should be treated as guidelines; they indicate the sums paid on a particular occasion and reflect the skill of the auctioneer and passions raised in the heat of the moment. They do not necessarily represent the true current market value of those items but are a useful guide to the sums that can be fetched by individual items.

Anyone interested in participating in future Phillips auctions should contact Tony Jones at the auction house, telephone 0171-229 9090. People intending to sell (rather than buy) items are recommended to make it a specific condition of their contract, amending the printed form in writing if necessary, that they are paid by Phillips within one month. This would assist them in obtaining timely payment.

THE SMALL PICTURE SHOW

Bernard Wilkie

Few people remember the first television pictures they saw although the Coronation provided a bench-mark for some.

Older viewers, of which I am undoubtedly one, will recall the early Alexandra Palace transmissions, but even then, few saw the Baird system in action.

My treasured memory derives from a Saturday morning visit to The Prince of Wales cinema in Lewisham where the enterprising manager had hired a Televisor and was charging admission for people to see it. My father, risking all, liberated some coppers from the rent tin and took my brother and me to witness this incredible invention. I'm glad he did, because otherwise I might never have seen that tiny magic screen.

I would like to believe that I was impressed by my introduction to television, but the striated picture of a miniature violinist may have seemed a poor reward for standing in a queue stretching the length of the stalls.

Outside in the sunlight my father's contemplation probably centred on the depleted rent money, but my brother and I were clamouring for him to build us a Televisor - after all, he'd built us a crystal set!

Whatever my emotions on that day I could not have foreseen that I would spend so much of my life creating more modern versions of that little segmented violinist - but the future was yet to come.

BBC TELEVISION THEATRE: THE FIRST YEARS

Larry Coalston

The Shepherd's Bush Empire was purchased by the BBC in Summer 1953 with the intention of converting the building into a Television Theatre for Light Entertainment where a large audience could be invited. The first programmes scheduled the temporary use of a Mobile OB. Control Room (Scanner) from London Tel. OBs, equipped with Image Orthicon cameras.

A day or two before the date for the transmission of the programmes, the OB unit was parked at the scenery entrance and all technical equipment unloaded into two unused dressing rooms and the cameras set up on the front part of stage. For the best picture quality, television programmes could only be transmitted live, and so two or three rehearsals and a final dress run of each show was very often planned.

I recall working on the very first series of 'What's My Line' on Sunday evenings when only a short pre-transmission run was possible. The celebrities on the panel and the other personalities did not arrive until about an hour before the transmission time, and adjustments to the lighting and sound balance were made with one or two members of the production team sitting in on the set beforehand. However, when the Chairman (Eamonn Andrews) and the other members of the panel were cleared by make up department, they came onto the stage and were introduced to the audience. There was just time for a short rehearsal with one or two of the challengers who had been asked by the producer to state a fictitious occupation.

As well as 'What's My Line', other shows from the Television Theatre included an early Saturday evening Fashion show, and a series of 'Emney Enterprises' with comedian Fred Emney. Over the Christmas period a Victorian melodrama and a musical programme was scheduled with Ray Martin and his orchestra. The sound of the violins in this orchestra was very similar to the well known singing strings of Mantovani and to achieve the special effect a separate feed from a microphone close to the violinists was fed to an amplifier and loudspeaker in an echo room. About 8ft. in front of the speaker a microphone picked up the clean violin sound as well as the 'echo'. The output from this microphone was fed back into the main sound desk and mixed into the orchestral sound balance by the Sound Engineer. For a suitable 'echo' room a Gents toilet with fully tiled walls and an entrance from only one side of the upper circle, was chosen and the area closed to the public audience. During rehearsals the sound engineer noticed strange hissing and popping noises on the mixed feed from the violins and after some thought and investigation found that these were coming from the urinal cisterns in the 'echo' room which automatically emptied and filled every 10 minutes or so. The sound of the running water was being picked up by the special microphone and so for the final run and transmission the water supply to the cisterns was turned off.

Although four Pye Photicon camera channels which had been taken out of service at Lime Grove were later installed in the theatre on a permanent basis, and the MCR was

not required, the OB crews were still detailed for duty at the theatre. The control units and other apparatus were installed in a small dressing room and the vision mixing desk and production monitors in a separate side room. The sensitivity of the Pye Photicon cameras was not as good as the Image Orthicons and they required extra lighting to achieve good quality pictures. Power for the extra lights was provided by two mobile diesel generators parked alongside the theatre and two rows of large flood lamps were suspended with reflectors high up above the audience between the upper circle and the proscenium. When the lights were switched on just before each transmission, an audible gasp of surprise could be heard from the audience because of the exceptional brightness from the lamps.

One of the stock faults on these older Pye cameras was that of a loose tube carriage which caused the picture to go out of optical focus when tilting (panning) down. This fault would often occur on the cameras positioned in the circle but was always put right in time for the live transmissions. At the end of the 1950s, the theatre was temporarily closed and refurbished with new Image Orthicon cameras similar to those already installed in Riverside studios Hammersmith. During the shut-down the stage was extended under both sides of the proscenium and a central platform constructed in the stalls, wide enough for the no 1 camera to track when mounted on a large studio 'crane' (dolly). A vision control room and lighting gallery was also constructed at the side of the stalls.

The Television Theatre re-opened, with popular light entertainment shows like the 'Black and White Minstrels' and 'The Billy Cotton Band Show'. However, these were not transmitted live but recorded on Ampex video-tape machines installed in the new BBC Television Centre at Wood Lane. This was more convenient for the artists taking part in the shows as they were free to undertake interim engagements especially at the weekends. The replay picture quality from the tape was almost as good as a live transmission.

MCR can stand for mobile control room or master control room, according to context. In this case it's a mobile control room.

OB is an outside broadcast (what Americans call a 'remote pickup' or 'remote' for short).

A HOME DISTRIBUTION SYSTEM

Norman Newboult

Here are details of a 405-line video distribution system I have installed at home.

The two standards converters which have been produced Pineapple (no longer available) and Dave Grant's Dinosaur are small enough to fit behind a VCR along with a modulator. This is fine if you intend to run only one old TV in the same room as the VCR. But if like me you wish to have several TVs on different channels in different parts of the house, then the amount of black boxes and wires around the living room VCR starts to look untidy. Also, to play a tape recorded on 405 lines entails unplugging the standards converter and connecting the VCR direct to the modulator.

My solution to this is to run the video and audio cable from the SCART socket of the VCR up the outside of the house wall into the loft space. Here there are modulators on various channels, a standards converter, test card generator with a cassette player for music, pattern generator and audio oscillator for fault finding plus a switching unit to control it all remotely. Cables carrying the RF signal from the modulators feed sockets in the various rooms around the house. All very tidy!

Block diagram

The pattern generator and modulator are from designs published in *405 Alive* by Malcolm Burrell and David Looser. The video amplifier is necessary to boost the signal when a number of modulators are connected in parallel. As this set-up is tucked away in the loft away from any TV receivers, a video monitor and loudspeaker were included as a check on the system. The oscillator is a phase-shift circuit at 440Hz (the correct frequency that the BBC used). The cassette player is a modified Philips P6 deck used in many car radios. This deck has automatic reverse, which has been modified so that when power is removed, the pinch wheel is pulled away from the capstan by a solenoid. DC power is switched into the various units by the switching unit.

How it works

When the VCR is on standby there is no video signal out of the SCART socket and in this condition the pattern generator and audio oscillator put out a continuous signal. To activate the test card generator, a short burst of video (of less than five seconds) will start up Test Card C along with music (VCR switched to play, then back to standby). Once the TV has warmed up and all the adjustments made, the VCR is switched on in the usual way. If watching a 625-line programme either off-air or from tape, the test card is switched out and the standards converter is switched in. If a 405-line tape is played the standards converter is switched out and the video signal is passed straight through to the modulator. At the end of viewing the VCR is put on standby and onto the screen comes pattern and tone.

Circuit description of the switch unit

Sync pulses from the incoming video signal are separated by IC1 and fed into the PLL (phase-locked loop) IC2 and IC3 with centre frequency of 10,125KHz and 15,625KHz

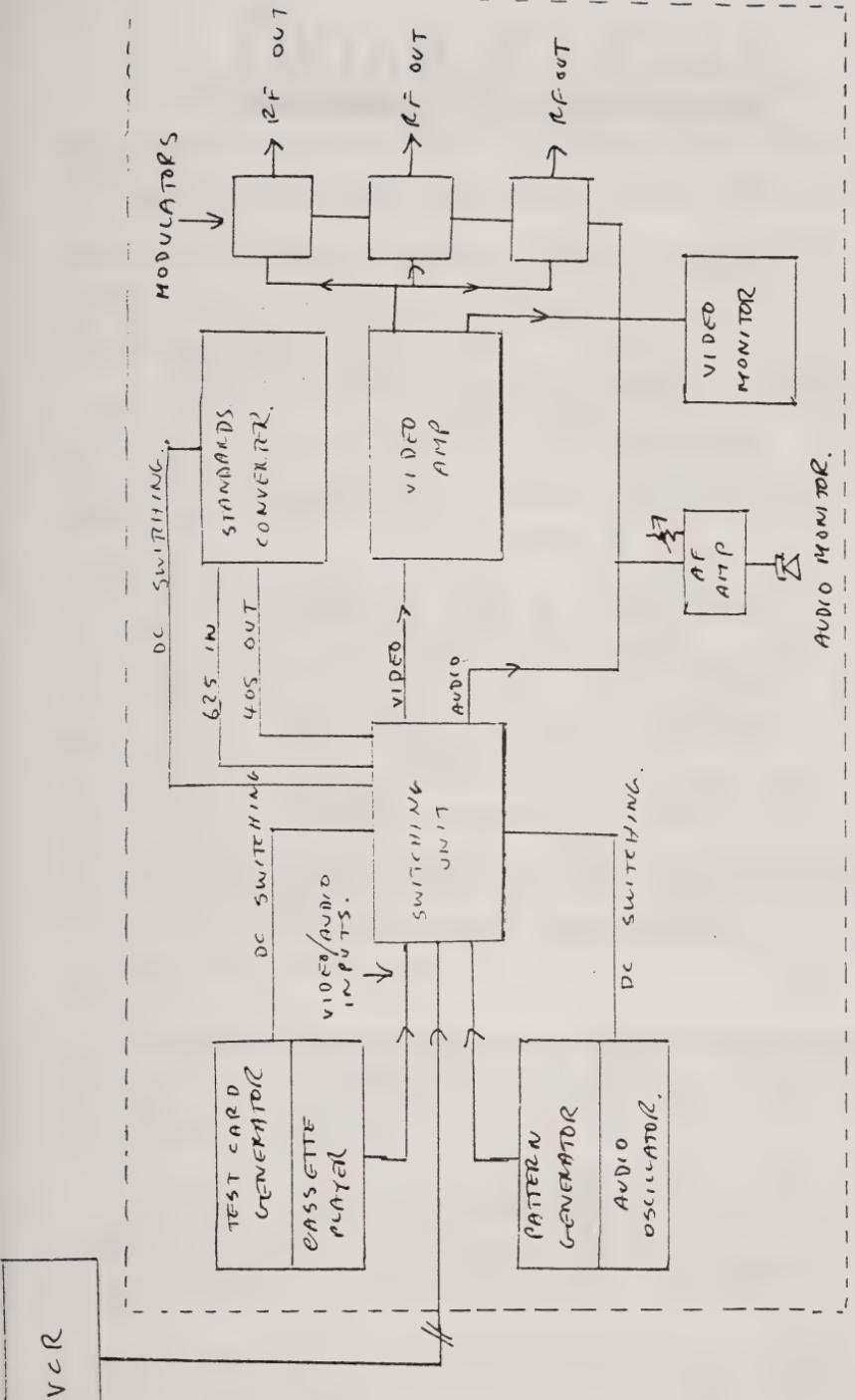
respectively. The output from pin 8 on IC2 or IC3 will go low depending on the line standard of the video from the VCR. IC5 and IC6 are timers, the timing of which can be adjusted to allow the VCR to settle down before giving an output from IC8a and IC8b. IC7c and IC7d form a flip-flop so allowing output on either 405 or 625 from IC8a or IC8b. When power is applied both IC5 and IC6 are reset by IC4 and this also prevents any unwanted switching due to short interruptions or spikes on the supply. IC11 and IC10 are analogue switches which switch the video and audio by data on pins 9 and 10. The outputs from TR2, TR3 and TR4 are used to switch external devices.

Construction is not critical but the audio and video sections around IC11 and IC10 should be kept apart to avoid interaction. Setting the centre frequency of IC2 and IC3 can be done by applying a suitable video signal and monitoring pin 8 with a 'scope or digital voltmeter, then adjusting the pot for the centre of its pulling-in range.

The test card generator at the moment is a camera pointing at a light-box showing Test Card C. The necessary switching electronics is a lash-up on Veroboard. I hope to build a self-contained unit using a Test Card C generator PCB, a cassette player and a switching device all in one small unit. All being well I will send this in for a future article.

The block diagram is shown on the next page but the detailed circuit diagram is, at A3 size, too large to reproduce in A5 format. If you are intending to construct this device please write enclosing a large (A4) SAE and a 25p stamp to cover cost of photocopying to Norman direct at

25 High Street, Aldreth
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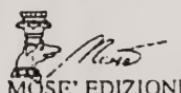
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TELEVISION SIMPLY WONDERFUL

Dicky Howett visits the studios of Television South West, finds out about an Auction and gets the word on Westward

Of course, the ITV company Television South West is no longer transmitting, swept away by the 'de-regulated' 1992 franchise farce. At precisely midnight on Dec 31st 1992, TSW ceased broadcasting, thereby ending what amounted to a 32-year association with the South West of England.

The main studio base for TSW was located at Derry's Cross, a busy thoroughfare and roundabout in Plymouth. The studio was designed by architects Treadgold and Elsey, who had previously designed the Pontcanna studios at Cardiff and Arno's Court Studios in Bristol for TWW. The Westward TV studio layout consisted of Studio 1 (50ft x 50ft) and a presentation studio (23ft x 17ft).

In 1981, TSW inherited the building from Westward Television, who were, from 1961, the original franchise holders. During the Westward years the studio building had remained superficially unaltered, although soon after TSW took over, further accommodation was added to the site. Basically, however the studios today retain the look of a typical 1960s television centre design.

TSW as a company had energetically fostered the traditions of the area, building links with many local institutions. When TSW lost the franchise, it came as a great shock, especially to all the staff who lost their jobs (only a handful were re-employed by the new franchise holder). As a parting gift, (and as a poke in the eye to the new franchise incumbent, Westcountry Tv) TSW donated its entire film and videotape library to the people of the South West. This archive, complete with replay equipment and infrastructure (with a book value of £500,000) is housed, at present, in the basement of the Derry's Cross studios. At the time of writing the archive is searching for a permanent home and guaranteed funding. Several universities have expressed interest.

After the bitterness of losing the franchise lottery, TSW decided to sell the entire studio and its contents. In April of 1993, an 'all-comers' auction was held, spanning three days. Apart from the actual studio buildings (parts of which have since been sub-let) all the technical kit was up for grabs.

This equipment included lighting, sound and vision mixers, video electronics, camera mounts and the seven main studio cameras (Hitachi SK 110). By August 1993 (when I visited the studios) 98 per cent of all the equipment had been sold (some bargains – a Vinten H.P.419 pedestal went for £150 and a Mk 3A pan and tilt head for £100!).

When I arrived all that was left was a few large items, including a grand piano, an AMS digital/stereo 48 channel mixing desk (this desk is an expensive 'as new' piece of hardware that had only been used for three programmes) and a few picture monitors.

Also lying in a store-room and unsold were the seven Hitachi studio cameras.

My guide around the studios on the day in question was Peter Rodgers, who until 31st Dec 1992 was TSW's Head of Broadcast Engineering. He has since stayed on at the behest of the auctioneers to oversee any remaining studio business.

I began by asking Peter why the seven studio cameras had found no buyers. "Actually we nearly did find a buyer, but at £1,500 or so per camera channel the asking price was too low for their accountants to put on the books. Silly really. If the cameras had been the next generation up, we could have perhaps asked £5,000 each and sold them on. In fact the Hitachi SK110 cameras are old technology, 30mm picture tubes, been here since 1982, but they are fully automatic and are in good working order."

I then asked Peter about Westward Television. Peter had joined Westward from the start in 1961, having migrated from the hurly-burly of ATV's London studios. "This was no time to relax. Westward may have been a comparatively small regional set-up but it was a seven day a week operation. It was all go from the start!"

Westward began as it meant to continue. The station was no cheap-jack vidicon operation. The 'ITV 1963' book lists proudly Westward's top-of-the-range studio equipment including Marconi Mk IV Image Orthicon cameras, Vinten pedestals, Mole-Richardson lighting and RCA VTR machines.

Peter Rodgers: 'The station always had a very strong engineering background. This carried through from Westward to TSW. In 1981, most of the Westward staff were re-employed by TSW. From the start, where we could afford it, we bought the best. Westward was a Marconi deal. We got them to set up the station. Throughout the years we always consulted with all the technical staff, got them to try out various cameras to see if they liked them. Sadly, these days it seems to me that engineers are seen as being not required by the industry.'

"Equipment today is very complicated and robust but has a perceived user life of only two or three years, giving no chance for an engineer to work on or repair it. The stuff is all software-driven with software changes rather than hardware changes. In the monochrome days, equipment needed constant attention. Cameras could go out of line sometimes even during a programme. Actually, I reckon that the accountants will realise that it's getting a bit too expensive to keep on changing the kit every five minutes just to keep up with the latest fad. Regional companies, which are now more and more just live video news operations, will make do with what they've got and get us engineers back to keep things running."

The transmitted television image in the West Country has to leap and bound over difficult terrain. The two main transmitters are sited at Caradon Hill near Liskeard and Stockland Hill near Honiton, with many small repeater stations dotted about.

Peter Rodgers: "Transmission could be pretty tricky. We needed lots of fill-ins, especially along the North Devon coast. Conservation considerations don't help. After all, you can't just plonk a repeater on any hill or headland. It's the same across the

water. Some of our northern coast viewers got marvellous pictures from HTV. On the other hand, the Welsh valleys who couldn't get HTV, picked up perfect TSW signals!"

Quite a few viewers in the West of England still wish they could still pick up TSW! It was a tradition that had been broken for no good reason, seemingly crushed by the 'market place' mentality of barrowboy politicians. The local station is now a 'cost effective' operation from an industrial estate.

The old Westward and TSW studios are now empty. The main studio (50'x50') is occasionally hired as a 'four wall' facility, but apart from that, all production has long finished. When night comes, the neon 'TSW' studio logo is still illuminated at the top of the building. This is all that remains, acting as a graphic and poignant reminder of a well-respected and indeed much missed television station.

Footnote:

Dicky Howett reports that since he wrote the above article, all the studio equipment has now been removed or purchased. The studios now face possible demolition for housing.

Westward studios in 1962

The pecked lines marked A38 indicate a route diverted when the studio was built. The Athenaeum Theatre is now a multi-storey car park.



FEEDBACK

From Paul Murton, Manchester:

Alan Hitchen mentioned an ITV children's lunchtime series called 'The Magic Fountain', which he remembers from the 1970s (issue 22, page 57). The programme he could be thinking of is 'The Magic Ball'. This series featured the adventures of a character called Sam. Thirteen episodes were shown on Tuesday lunchtimes between 19th September 1972 - 12th December 1972. It ran in all ITV regions except Channel, Southern and Westward (Southern began taking it from 17th October 1972).

From memory, I think the programme was a sort of cartoon series, and was shot (probably) on 16mm film. However, it seemed to be mostly still pictures interspersed with occasional psychedelic animation effects. The programme had a Yorkshire Television logo on the front and back. Even so, it's unlikely that Yorkshire TV had the resources to make such a series in-house. So, it may have been done as an independent or co-production.

I think this may be the programme Alan has in mind, because an elaborate fountain-shaped visual effects sequence would run whenever the magic ball did its party piece. I remember the continuity announcer on our local ITV station (Tyne Tees) making a big thing about these effects and claiming they were produced by the same people who did the visual effects on the film *2001: A Space Odyssey*.

There may also have been an article about this aspect of the series in the *TV Times* during Sep/Oct 1972. I've often scanned the schedules hoping to see the programme re-run, but I've never seen it mentioned anywhere.

From John P. Hamilton, London:

Many thanks for the Late Autumn edition of *405 Alive*, full as usual of fascinating articles. There were one or two questions raised in the Letters and Notes and Queries to which I would venture some answers.

Taking them in the order in which they appeared in the magazine:

Your Editor's footnote to Jeremy Jago's letter reminded me of something that may partially explain the early companies sometimes transmitting programmes in which there were no commercial breaks. The (then) ITA in the early sixties changed the advertising rules slightly to allow extended programme time in the evenings, presumably on the grounds that there more viewers then to see the commercials, and gave the companies free-of-commercial hours in the afternoons as a sort of make good.

At A-R TV, blessed as we were with four four-camera OB units, made good use of this opportunity and the Outside Broadcast directors dreamt up all sorts of jolly ideas to fill this space – so long, of course, as they didn't cost very much. We frequently turned to the Services to supply the basic subject matter and, amongst others I directed programmes with the Royal Artillery at Woolwich during which we had a short concert by the string orchestra of the school of music, a marching display by the full

band of the Royal Artillery, a display of the latest military hardware, and a lecture on the history of the Officers' Mess silver which was fully displayed with the regimental trophies! The presenter of this programme, incidentally, was Steve Race. This filled two hours of what would otherwise have been a dreary winter's afternoon. The crews worked their little socks off, of course, charging about from inside sites to outside to cover the various items spread over a very large area of the barracks and the planning had to be meticulous to make it all work for a live transmission.

On another occasion I did a similar programme with the Queen's Flight at RAF Benson when we showed all the various aircraft used by the Royal family but also finished the whole thing off with a fifteen minute display by the Red Pelicans, the forerunners of today's Red Arrows. That was over thirty years ago and, I believe, one of the first live transmissions of such a display. These transmissions were known as 'Traffic Slots' and the advertising sales department was delighted with what they got out of the deal by additional slots in the evenings. We OB directors were equally pleased at having the airtime to do more or less what we pleased and we vied with one another to see who could come up with the most spectacular idea – so long as it didn't cost much. We were eternally grateful to the PR officers at the Ministry of Defence for the great co-operation they always gave us. Presumably it helped the recruiting figures as well.

Malcolm Batchelor's letter about children's programmes was timely as I have recently helped out with some of the research for a book about ITV children's programmes co-written by Eric Partridge (whose letter on the subject you published in Issue 19) and Paul R. Jackson. They are awaiting publication. There will be a full coverage of all such programmes produced by A-R TV, Rediffusion and Thames. My wife, Daphne Shadwell produced and directed many children's programmes for all of these companies and also, of course, contributed to Paul's research.

Meantime, let me quote from a brochure produced by A-R TV and written by Guthrie Moir, who sadly died in December 1993, and who was responsible for children's programmes as Assistant Controller of Programmes in the sixties. Guthrie said: "Associated-Rediffusion, which originated Britain's first television programmes for schools, was also the first independent television company to set up its own Children's Department of specialists who devote all their time to planning, writing and producing programmes for children. These programmes are intended to cater for three distinct age groups – the under-fives, five to tens, and ten years old and upwards." He concludes: "Our policy can best be summarised – to entertain instructively and to instruct entertainingly. Variety, joy, freshness, activity, good taste and good humour – these are the sort of qualities we like to try to reflect in our children's programmes. At the same time we hope continuously to improve upon these efforts and we are always anxious to try out new ideas and formulae."

The brochure lists many of the shows of the day including 'Small Time', 'The Adventures of Tum', 'Twizzle', 'Pussy Cat Willum' (the creation of Janet Nichols, a Production Assistant turned performer), 'Mickey Mouse Club', 'Venture', 'Lucky Dip' with Muriel Young, Howard Williams and Bert Weedon. Later there was 'Tuesday Rendezvous', 'Stubby's Silver Star Awards', a children's talent show with Stubby

Kaye, 'Disney Wonderland' and the long-running 'Five o'clock Club' (Hands up all those who have still got their 5 o'Clock Club badges)

In view of the ideals expressed by Guthrie Moir above, it was very saddening to read in the papers this week (25th January) that dear old Rolf Harris had been bounced from his Cartoon show by the ITV Network moguls. Rolf, we should remember, was one of the first children's performers after he arrived here from Oz. Many of us had the pleasure of working with him on shows which, as Guthrie Moir said, were entertainingly instructive. He gives way, apparently, to yet another crash, bang, wallop, violent piece of animated rubbish. I suppose it's cheap. The millionaire philistines in charge of networking these days should be put up against the nearest wall. And I'd like to do the OB coverage.

In the editorial footnote to this letter I think you mean Vincent Ball (not Lionel) who fronted the ATV Saturday morning prog. for children. And yes, I remember 'Pinpoint', another ATV short general interest programme – I think on Saturday or Sunday lunchtime. It was shot on film and directed by the late Brendan Stafford, who was a first-class Lighting Cameraman responsible amongst others for the camera work on 'The Prisoner'. 'Pinpoint' was similar in style to the old Pathe Pictorials and as the subject changed the voice over said: "..... And, Pinpoint" which, of course, gave the show its title.

In the same footnote you mention 'Sixpenny Corner' but it wasn't a children's programme. It was the very first daily (Monday to Friday) soap opera in ITV's history. The first episode was transmitted on Friday 23rd September 1955 – the first full day of ITV – at 10.45 to 11.00am. The first six episodes had been telerecorded to ease the burden of the first week of transmission but Episode 7 was the first live transmission from the Viking Studio in Kensington. It was directed by Robert Hartford Davis. The two principals of the cast were Patricia Dainton and Howard Pays (Pat's picture appeared in a split shot with Lucille Ball on the cover of the first ever *TV Times* with a plug for Sixpenny Corner in which she played the part of Sally).

The rest of the cast were Robert Webber, Bernard Fox, Stuart Saunders, Christine Pollon and David Anthony. After about fifty episodes the programme moved to the main Wembley Studios complex. The Viking Studio at St. Mary Abbots, Kensington, had been hired from Marconi by A-R TV to carry out the first intensive staff training course from May to September 1955, before transmissions started. The contract ran out in November and the permanent set for 'Sixpenny Corner' had to move. The BBC then hired Viking and it became the home of 'Tonight' with Cliff Michelmore. The show made a star of Cliff and many other reporters. All the details of 'Sixpenny Corner' come from the log books of the Senior Studio manager on the show, my old friend and colleague Tony Hulley who very kindly passed the logs on to me when he retired. They are an invaluable source of information as Tony worked on -many of the pioneering shows at A-R before moving into management.

And finally – as they say on ITN – you probably know that Tony Clayden and I have at last got together – other than by telephone, that is – and we are still pursuing the Eric Coates-or-wasn't-it saga of the A-R March, so I won't go into that now but I must make

a slight correction to his comment following Michael Coxon's piece in Notes and Queries. The Announcement is definitely Leslie Mitchell, confirmed by several of my sources who were there at the time. There is a misunderstanding about the wonderful (now 95 years old) Cecil Lewis. He was not an Announcer at A-R. He was the Duty Controller of Programmes until May 1956 when he returned to Associated News papers from whence he came. He was one of the first announcers for the British Broadcasting Company at 2LO, Savoy Hill in 1923. He was also 'Uncle' Cecil for early radio children's programmes. His life story is absolutely wonderful and I am honoured to have known him in the early days of ITV.

Many thanks too to the kind folks who rang up to identify the cameras in the puzzle picture in the last issue. They were Super Emitrons and the stage production, Better Late at the Garrick Theatre, is in fact featured in a 'teleflash' at the very end of the BBC's 1946 programme, *Television is Here Again*. Presumably this outside broadcast was quite a major production.



Michael Coxon writes: Here's an article from Television Mail's special supplement, published in 1965 to commemorate ITV's tenth birthday. The reference to Cecil Lewis may only have referred to AR-TV's opening night; I'm certainly not arguing with John P. Hamilton, who was there at the time.

In an extract from the book of the same title to be published early in 1966, Lloyd Williams (then director of production, Associated Rediffusion; now managing director, Lloyd Williams Associates) writes of the night of September 22, 1955, when there was

NO SECOND HOUSE.

7.05 pm. September 22 1955. 'Five minutes.' The voice of Barry Baker (in charge of Presentation, now Director of Production, Telefis Eireann) cut across the conversation in the lash-up control room in Television House. I stood just inside the doorway of this small, crowded room. Equipment piled on temporary tables, cables, drawn faces, engineers, temporary telephones, headphones, hands on controls. Would it all work? Of course it would. Tests had been almost perfect. Would the musicians play at the Guildhall? A few hours earlier they had 'withdrawn labour.' Arguments, pleading ('carry on the rehearsal without them.' Put cards up on the chairs quoting the sections. Cameramen must know where they are supposed to be. Assume they will be there.")

On one of the monitors frame 10 of the introductory five minute film. On another the first live shot of Independent Television, the exterior of the Guildhall. (How quiet it has suddenly become; no pneumatic drills, no rubbish chute, no hammering, sawing, chatter). 'Four minutes.' Wonder what the boys are thinking at Guildhall? Stephen McCormack in charge down there. Steady as a rock, unflappable Stephen (Stephen McCormack is now Head of Broadcasting and Television in Mauritius). ('God, it's hot in here'). Suddenly consternation, the preview picture of the Guildhall disappears. Pandemonium. Telephones, raised voices. That numbed feeling inside.

And as suddenly the picture reappears. 'Three minutes.' (Later we learned that a lineman at the GPO exchange had pulled out a plug to check routing!)

Was it only yesterday we had talked to a bunch of people due to meet a deadline at Wembley Studios, or was it last week? 'No second house for this performance,' we had said. 'Once we're on the air we've got to stay on. And, looking down at their faces, I thought how little time they had had to train. Three months to learn what it takes to produce, direct, design lights, cameras, sound, wardrobe, makeup. Just a handful of experienced group leaders moving around 400 people. Indefatigable David Boisseau operating at Viking Studio and later at the Granville. Teaching, advising, correcting, polishing. Double shifts operating 14 hours a day. Had it been enough? Could we match the production standards of the BBC? 'Two minutes?'

Would the public like us? The commercials? Perhaps the Jeremiahs would be right. A flash in the pan, they said, you'll all be out of work in a few months. (They were

damned nearly right, some were out of work nine months later). Would 'Bill' Gillette's programme pattern draw the audience? Roland (Bill) Gillette, who had come home from American TV to lead the programme department. His inspiration had got us this far. Was it only minutes ago I had left him in his office, surrounded by good-luck telegrams from all over the world, breathless from dashing back from the Guildhall? 'You'll sleep tonight, Lloyd. Good luck, and thanks for everything' he had said, and was off again. (Roland Gillette died suddenly last year.)

I phone Wembley and 'luck' Cyril Francis, sitting in Wembley Control (Cyril Francis is Assistant Controller, Rediffusion); Ted Beaumont, Studio Manager, and Guy Bloomer, in charge of the scenery turn-round. (Guy Bloomer is now Principal of the Thomson Foundation Television College.) 'One minute.' 'Good luck.' 'Good luck.' 'Good luck.' Is Bill Cheevers' stomach knotted like mine? He looks calm enough. Bill, who shared the Engineering burden with Tom Marshall. (Bill Cheevers is now Managing Director of Westward Television; Tom Marshall is a Director of Anglia Television).

The countdown is on. 30-29-28 (I wonder if they found that bird that had got shut in in Studio 1? It was fluttering around the lights when I left, refusing to be netted). 24-23 - 22. (No stomach. Same feeling as 'Overture and beginners, please'). 21-20-19-18-17. (I wonder if George Formby has arrived at the Mayfair yet?) 16-15-14-13-12-11-10 ('Cue telecine') and the number rolls on the monitor from 10-9-8-7-6-5 - and five seconds later, the first film shot of the panorama of London and the first voice on Independent Television, the rich mellifluous voice of Cecil Lewis... 'This is London'... We were on the air, and five minutes later we went over to our first outside broadcast at the Guildhall and the musicians *had* turned up, and the music of Elgar's 'Cockaigne' ('terribly British, old boy') that became the A-R signature tune never sounded better.

A call from Kenneth Carter, in charge of Light Entertainment from the Mayfair Hotel to say that George Formby *had* arrived and when was I arriving? I wanted to be everywhere at once, not to miss a moment. At the Mayfair, Bill Perry, OB director, checking VIP arrivals with veteran interviewer Leslie Mitchell (Leslie designed the station clock that became affectionately known as 'Mitch'). 12 television sets spread around the Mayfair ballroom were the centre of attraction.

Call from Michael Westmore at Wembley where he and his directors were rehearsing the next day's first Children's Hour.

The first commercial (Gibbs SR Toothpaste) won a round of applause, and later, during the boxing match when a beer commercial was shown between rounds, there were roars of laughter when we cut from the glass of beer being drained straight to a boxer in his corner spitting out a mouthful of liquid!

John Clements' first production for A-R was an excerpt from 'The Importance of Being Ernest' filmed at Shepperton Studios. Bill Ward's production of the revue 'Channel Nine,' ATV's contribution to the opening programme introduced quiz-masters Michael Miles and Hughie Green, destined to host the two most popular and

longest-running quiz shows ('Double your Money' and 'Take Your Pick').

The staff of the Mayfair applauding George Formby 'Cleaning Windows.' Pat Weaver, then Vice-President Programming, NBC, pumping my hand. Caryl Doncaster, shortly to launch 'This Week' in earnest conversation with Cecil Lewis and John ('Sixpenny Corner') Lemont.

Captain Tom ('Never Baffled') Brownrigg, General Manager, arriving with the guests from the Guildhall. Interviews into camera. Congratulations all round. Champagne. Stuart McLean, Deputy Chairman of A-R and Managing Editor of the Daily Mail squeezing my arm and whispering 'Well done.' (The Associated Newspapers investment in A-R was withdrawn in 1956. Stuart McLean died in 1960). All eyes on the screens as the programme ended. Then a hush for ITV's first epilogue and 'The Queen.'

And on to the Granville Theatre at Walham Green, converted into a television studio where an impromptu staff party had been organised by Fred Pacey, the Manager, and Stella Ashley, my personal secretary, later to become Manager, Production Department and now Manager, Series Programmes. Three hundred people had gathered there to watch the programme, joined later by staff from Wembley, Television House and the Outside Broadcast units. Drinks with Michael Yates, Head of Design, cheers, and handshakes and a general feeling of success.

An overwhelming sense of relief. We were on the air and we stayed on the air, moving from an audience that night of less than a million to the present day 27 million. I was to stay with A-R for another seven years as Director of Production and there were many excitements. The first Royal Wedding OB, the opening of the mammoth Studio 5 at Wembley, the superb production of 'Laudes Evangelii.' but not even these great events equalled the unique occasion of September 22, 1955.

The front cover of the very first *TV Times*

TV Times September 20 1955 Vol. 1 No. 1
Registered at the GPO as a newspaper

The only paper giving **NEW TV** programmes in full No. 1



TV TIMES

OFFICIAL PROGRAMMES

THURSDAY SEPT 22—SATURDAY OCT 1



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COVER PICTURE

PATRICIA DAINTON (left) plays
the part of Sally in "Sixpenny
Corner," the Monday-to-Friday mid-
morning serial.

LUCILLE BALL (right) appears in
the famous "I Love Lucy" to be seen
on Sunday evenings at 9 o'clock.

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TELLY GOSSIP

with Terry Martini

On the move

My column is sadly lacking in words this time around due to my moving flat and workshops. Hopefully though, by the time you read this I should be settled in. (Just!). For those of you who have popped in at my old place will know what a clutter it was. Plus I have two other stores and my mum's shed to integrate so I have a mammoth task ahead. All the new addresses and phone numbers will be made known, in due course.

Tv is King

As previously mentioned in the last issue of *405 Alive*, Michael Bennett-Levy's collection was on display at Sotheby's gallery here in London. Some of the sets featured in their own period setting, whilst others were displaying pictures, albeit jittery!! Elsewhere in the mag you will find some pictures I took at the launch evening. No prizes for guessing the makes and models of the sets and equipment featured.

ILEA ETV

Further to my article on this system I have turned up a couple of pictures of not dissimilar sets once found lurking in schools.(properly outside of London) The sets shown were made by Clarke & Smith and are dual standard equipments circa 1960. Apparently, the ILEA cabled system was supplied by the GPO as 625 Line VHF (not UHF).

And finally.....

If you watched the screening of the 1950's BBC production of *1984* a couple of months back you may have noticed some very obvious faults in the telerecording that could have been corrected or avoided at the time. For instance corner shading from the picture monitors. Such a shame really as it spoilt an otherwise near perfect film recording of such a classic programme.

TELEVISION



Two 405/625 lines switchable receivers designed for large audience viewing in conditions where safety, ease of operation, reliability and sturdy construction are of prime importance.

Model 733 27"

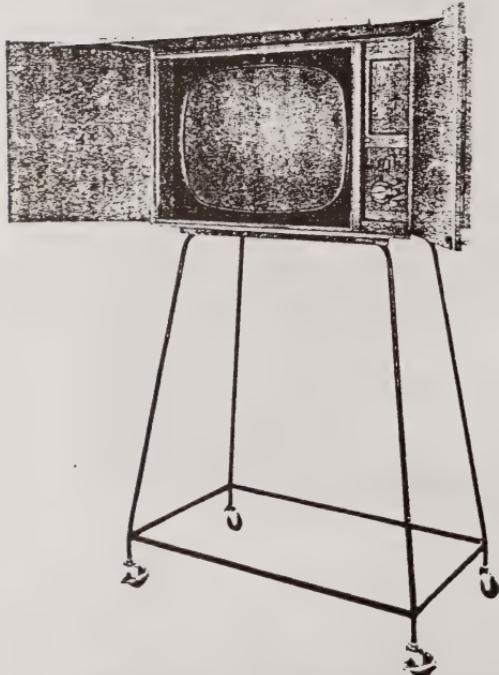
Fitted with a 27" tube, this receiver provides large screen viewing. Due to the wide angle picture tube the depth of cabinet is relatively shallow so requiring a minimum of space. Every precaution is taken in respect of safety requirements for use in Schools, in particular, mains isolation by double wound transformer with full earthing precautions.

The oak-faced wood cabinet has been specially designed for safety in respect of unauthorised intrusion and is compatible with ventilation requirements. A withdrawable light shield above the picture screen secures the lockable doors when these are in the open position. A large elliptical loudspeaker ensures high quality sound reproduction. All controls are available at the front of the receiver for easy operation. Flywheel synchronisation is standard to provide stable pictures under adverse signal conditions.

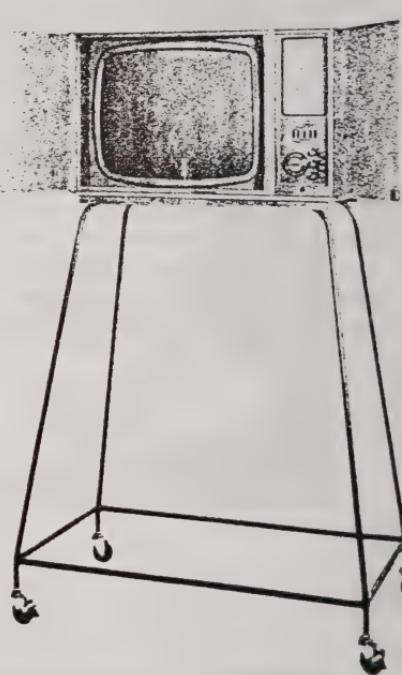
Model 734 23"

This receiver is to the same specification as type 733 but, of course, has smaller physical dimensions. The form of construction and major circuit details are identical on both models. The cabinet offers the same safety and general features.

Trolleys: The illustrated trolleys are designed to carry either model. They are of tubular steel construction in durable hammer bronze finish and are fitted with brake wheels.

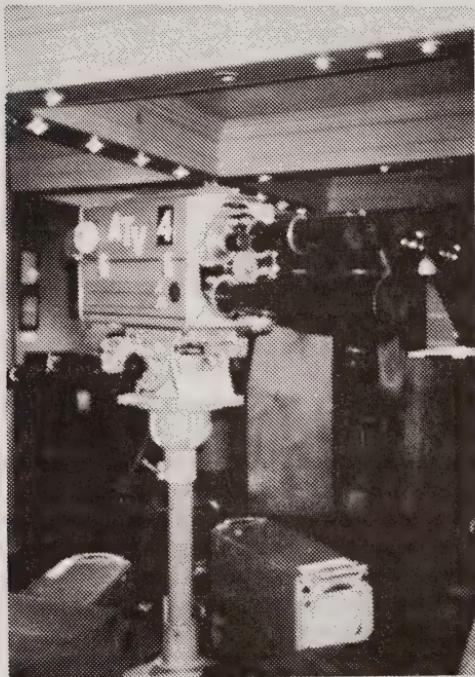
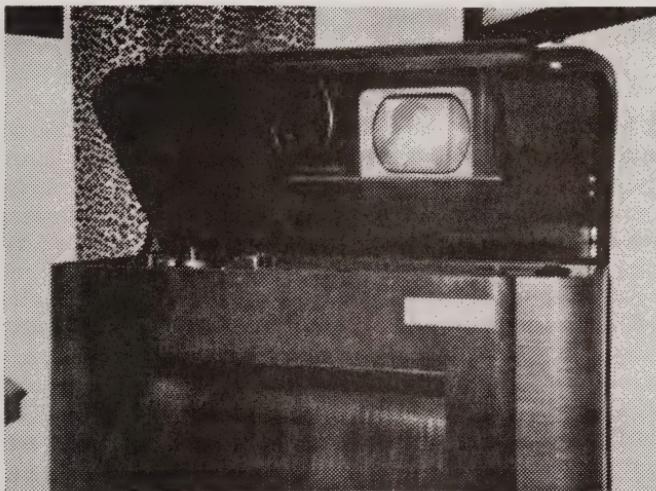


Model 733



Model 734

Michael Bennett-Levy appears on one of his own sets at Sotheby's. Whatever next?!?



Pye Mk 3 camera at the *Tv is King* exhibition. Photos by Terry Martini.

Tv IS KING + CHELMSFORD LIBRARY

A review of two television exhibitions by Bob Hawes,
Editor of the *BVWS Bulletin*

There is an increasing interest in vintage television, evidenced by the fact that there is talk of adding no less than three more British television-related museums to the two already covering the subject. There are several publications in the field too – and hardware is regularly appearing at auction houses, catering for a growing number of collectors and researchers.

The most recent display of vintage television receivers and equipment was put on in August at Sotheby's upmarket auction rooms in Bond Street. It was arranged by Michael Bennett-Levy who published an illustrated guide to his collection, which began when a customer reneged on a package deal and he was 'left holding the baby'. He decided to continue seeking out and buying up sets and now, eight years later, he has built up a very large collection.

His recent London display, comprising 85 sets and variously estimated to be worth from £60,000 to £750,000, included rarities like a 1930 Baird Televisor, a unique monster Baird console incorporating a cellarette, a 26-inch spherical set, projection models, studio and recording equipment.

For me, the most intriguing exhibit was an 'end-of-the-pier' amusement machine which offered to read one's mind by means of 'The Green Ray of the Latest Science of Television' upon insertion of a penny in its slot. Seen through the glass, somewhat darkly, beside the green lights and magnets, was the notice "Perfectly Harmless. No Shocks", so I chanced a penny. I didn't believe it would work. It read my mind correctly. It didn't.

Looking at the display of more than 40 years of receiver development, brought to life by the use of the vintage screens to display recordings of early programmes, it was possible to see how television has dramatically evolved in a relatively short time from a toy that was once a symbol of affluence into a household necessity as important as the cooker and the refrigerator.

This was a fascinating show – certainly the best ever assembled in one place. Few sets were particularly notable for technological innovation but there were important 'landmark' models and others were of special interest to students of cabinet design. An attempt to place receivers within domestic contexts succeeded only partly because of anomalies such as the placing of an ordinary 'working class' Bush TV22 in a sumptuous 'upper class' sitting-room setting of "Art Deco" style. This was perhaps an example of the 'designer approach' currently infecting even museums, which appears to privilege the aesthetic rather than the informative and accurate, ignoring technological and social history aspects.

A further symptom of the increasing interest in vintage television is the fact that

both pre-war and post-war equipment is now appearing at auction houses. The last such sale was at Phillips, London on 13th September. The organiser, Tony Jones (0171-229 9090), told me that among the usual wireless items – including an AD36 and an early Burndept – were a number of pre-war and post-war television items. The Pre-war ones included a nice Baird Televisor, Marconi 702, 703 and 705 sets, plus 902, 904 and 905 sets.

Christies, London, often have important television items in their sales too, the next one being on 8th December. Contacts there are Christopher Proudfoot and George Glastris (0171-321 3139).

Another television event of the month was a modest but impressive exhibition at Chelmsford library staged almost single-handedly by Simon Vaughan of the Alexandra Palace Television Society and the AP TV Trust, who demonstrated how a highly effective show can be staged with simple displays, minimal resources and a lot of hard work. It used hardly any 'original' archive material or hardware, employing only photographic blowups and some cleverly constructed models including one of the Baird-EMI Ally-Pally 'contest' studios, and another of Birkinshaw with his Emitron Camera, all made of cardboard! He even made his own press-button 'interactive' exhibits. It was a good show and I spotted just one debatable claim: that Boris Rosing gave 'the first demonstration of television' in 1907. That depends, of course, on what one means by 'television': Rosin certainly took out a patent at that time but even in 1911 he seems to have been producing only shadows and patterns. Jenkins and Baird could claim proper television images that were 'instantly' formed.

HISTORY OF BRITISH TELEVISION EXHIBITION

A second appreciation, this time by Dr. Roger Driscoll of the Alexandra Palace Television Trust

It must be a rare thing to find such dedication to our subject in a person as young as Simon Vaughan, the 27 year old assistant chief librarian at Brentwood Library. His professionalism extends beyond librarianship, as any of the many visitors to his recent TV History Exhibition will have seen. Everything from the stands, the display material, extending over 70 years of radio and television broadcasting history, and the many interesting artefacts, were produced and staged by him.

Simon found a special interest in the broadcasting industry, its personalities and engineers, many of whom are much older than he, in his school years, when he chose a television history project and staged his first exhibition at Brentwood County High School. Now Simon devotes a large part of his life co-ordinating the documents, technical exhibits including cameras and vintage TV sets, and the specially constructed sets and models for the exhibitions he organises as Archivist for the Alexandra Palace TV Society.

He possesses documents, scripts, specially prepared videos and original publications of the time covering every significant event in television history. He is in touch, too,

with the many personalities who were part of it all, relating to everyone with warmth and sincerity of purpose.

The exhibition, I think one of the best I have seen, showed realistic models, for example of the Baird Televisor, Ally Pally where it all began, and various domestic receivers of the post-war years. The displays were arranged in decades, from the 1940s through to the present day. Their quality and detail was truly excellent and I was particularly impressed by a photo montage containing around 200 entertainers of British TV, all of it Simon's own work. Probably only he could name every one!

Simon is to be congratulated on his professionalism and admired for his commitment to his subject. He offers a tangible contribution through his exhibition work and the Alexandra Palace Television Trust is proud to welcome him as a trustee to work with us with the aim of establishing an exhibition at the Palace – where else!

THE TEST CARD CIRCLE

This society was founded in 1989 with less than twenty members. Since then it has grown in membership to almost one hundred, and has certainly grown in stature. The various broadcasting authorities acknowledge the wealth of information and expertise possessed by the membership, and regularly refer inquiries direct to the society.

All aspects of television trade test transmissions are included within the interests of The Circle: Test Cards and patterns, accompanying music, slides and still pictures, Service Information bulletins, Trade Test Colour Films, and, of course, the dear old BBC Demonstration Film.

A quarterly 48-page magazine is issued which contains lively and interesting articles on all of these topics. Each Spring, a convention is held in the little market town of Leominster, where members can meet for a delightful weekend of wonderful music and pictures, good companionship, and pure nostalgia. It is also a great deal of fun. There are usually guest presenters at the convention, and in 1994 these were Andrew Emmerson, of *405 Alive*, and broadcaster Tony Currie, formerly of Scottish Television and Radio Clyde. We also had the honour of the opening announcement being specially recorded for us on video by Sylvia Peters, Sylvia, and BBC continuity announcer David Allen also recorded in-depth interviews for us on video. Previous guests have included Steve Ostler, John Ross-Barnard and David Allan. John and David were the two men responsible for compiling all of the BBC trade tests tapes used between 1959 and 1977, and we were delighted when they accepted Honorary Life Membership of The Circle two years ago. We were also highly honoured when Roger Roger, the French musician and composer, whose music has been used during BBC trade tests since the mid fifties, agreed to become Patron of The Test Card Circle in 1992.

If you are interested in this fascinating subject, write to the Secretary, Doug Bond, 98 Great North Road, Gosforth, Newcastle upon Tyne, NE3 5JP, and if you send a 12.5" x 9" self addressed envelope with a 43 pence stamp, Doug will be pleased to send you a sample copy of the Circle's magazine.

THE LONGEST BREAK

Paul Murton charts the story of Monday's Newcomers

Monday's Newcomers was one of the most unusual television programmes of its era. It was scheduled to fill a weekly 30-minute daytime segment, yet it consisted of nothing but commercials. Also, in its 18-year run, never once did it get a mention in any published TV listings.

It was born as the result of a meeting between the Television Programme Contractors' Association (TPCA), the Institute of Practitioners in Advertising (IPA) and the Incorporated Society of British Advertisers (ISBA). The original idea was to run all the new commercials of the week for advertisers and agencies who may have missed the actual transmission. There was also a rather noble intention that Newcomers might stimulate creative flair and debate among art directors and copywriters working in the world of commercial production.

In March 1958 agreements were reached with the Postmaster General and the talent union, Equity. The P.M.G. allowed a special daytime slot to be made available on ITV. Equity, in turn, was affable to the waiving of any actors' repeat fees, but only if publicity for the programme was confined to the advertising industry – this is the reason why no listing ever appeared in the *TV Times* or the press.

On April 3, 1958 a statement was released by the TPCA:

'Any advertisers who have booked time on an ITV station will be allowed to include their new commercials in Monday's Newcomers at no extra cost, but responsibility for providing the necessary film will rest entirely with the advertisers and their agencies.'

'One copy of each commercial intended for showing in Monday's Newcomers must reach Associated TeleVision Ltd, Television House, Kingsway, London WC2, — who are handling this service on behalf of the whole network – no later than 10.00pm on the Saturday immediately prior to transmission. These prints must be additional to any copies held by A TV for normal transmission.'

'The complete reel of films will be shown once, twice, or three times between 10.00 and 10.30am according to the number of films received.'

The very first edition was broadcast on April 14, 1958. Unfortunately, no records can be found at present of which commercials were actually transmitted. There are details, though, of the order in which they were expected to appear. First off were Market Place, Shop Window and Supermarket 'spots'. Then 15-second ads, 30-second, 45-second and finally 60-second. By the 1960s this running order had been reversed, with the longer 'spots' shown first. It was this revised format which remained in use until the every final edition of the programme.

• LATEST SPOT RATINGS—P. 6

Morning 'repeat' for all new commercials

Full details of scheme next month

A STATEMENT on the screening of new television commercials all together on a week-day morning—after their first showing—will be made shortly, 'CTN' understands.

This follows agreement by the Postmaster-General to permit "repeat showings" on one day each week, between 10 and 10.30 a.m., subject to certain conditions.

The original proposal for introducing this measure—for the benefit of advertisers and agencies who had not seen new commercials on their first showing, during normal transmission hours—was submitted to the Independent Television Authority by the Television Programme Contractors Association, in consultation with the Institute of Practitioners in Advertising and the Incorporated Society of British Advertisers; the ITA, in turn, consulted the PMG.

TPCA secretary, L. G. Parker, told 'CTN' on Wednesday that no further details were available at this stage.

Precise details of how the scheme will operate are now being discussed and an announcement is expected within a month.



With the franchise changes in mid-1968 transmission of Newcomers passed from ATV to Thames. However, this was not a smooth transition. There were no editions broadcast at all during the ACTT strike from July 24 to August 18, and Thames was only able to take up the baton, so to speak, from the end of the month.

1969 meant colour on ITV and on September 29 Monday's Newcomers ran its first colour commercials. Ironically enough, the very first colour ad to be shown on the programme was not British but American. It was one of a series shot in the USA by Blue Band to promote the launch of their new 'American-style' margarine. The 45-second commercial starred John and Claudia Lee who, we learned, bought their margarine in tubs. Royal Shakespeare Company actor John Woodvine supplied the voice-over and the music track was by Jeff Wayne.

The trade paper *Television Mail* was (mostly) enthusiastic: "colour, is going to do really fantastic things for food advertisers," it trumpeted,

"well-made food product shots simply leap out of the screen at you in colour."

On Blue Band:

"The food shots, craftily back-lit so the margarine almost glows with taste, were absolutely stunning."

Cadbury's Drinking Chocolate:

"A n old favourite campaign which has got a new lease of life in colour."

Bowyers Sausages:

"Colour helped but the commercial by no means relied on colour to communicate; which if anything is a lesson to be learned."

Ultrabrite toothpaste:

"benefits neither from colour nor from the Alan Freeman v/o nor from the inane copy the poor man has to read"

Lyons cakes:

"The pastry, especially, looked hard and artificial in colour and the filling wasn't that tempting either."

TV Times:

"To get a performance like this out of Jimmy Hill seems to me to be a miracle of direction. Again, colour helped but didn't matter."

After Eight mints:

"Its evocation of the good life is getting more and more sophisticated, and colour helps no end."

Colour monday's newcomers

PRODUCT	AGENCY (Producer)	PRODUCTION COMPANY (Consultant/Director)	Art: Artists. V/O: Voice over. M: Music. Cam: Cameraman. T: Title.
45 second			
BLUE BAND MARGARINE (Colour)	SMITH BROS.	Film Unit (P.A.D. Only.)	Art: John Lee; Claudia Lee V/O: John Wayne; M: Jeff Wayne; Cam: Bill Zsigmond. T: Claudia Lee.
BIRDS EYE COUNTRY VEG (Colour)	Lintas (Dick McNeil)	Ravants (Tony Lowes)	Art: Robin Wentworth, V/O Peter Bayliss. M: Johnny Johnson. Cam: Martin Bell. T: Seasons III.

September 1969, the first colour commercials to be featured. Courtesy of the *Independent Television Commission*.

Sunblest bread:

"Colour helps identify the different coloured wrappers (one for each day of the week)."

All told, of the 51 commercials shown that morning, most were in colour: 28, in fact, against 23 in black and white. This, by the way, disproves the often quoted claim that ITV went into colour with all the adverts in black and white.

During the 1970s Monday's Newcomers began having difficulty keeping a regular slot. From September 20, 1971 the programme was moved to 9.45am. A little over 12 months later it was moved a second time, in this case to 9.00am. This latter change was the result of the new ITV daytime schedules which were launched in autumn 1972. It coincided with the move to ITN, who took over transmission of Newcomers from October 2, 1972. It also coincided with the beginning of troubled times for the programme.

For many years the trade press, magazines such as *Campaign* and *Television Mail* had been using Monday's Newcomers as a convenient preview slot for reviewing new commercials. Often the reviews were far from friendly. Nobody paid much attention to this until the economic slump of the mid-1970s. Overnight the world of advertising appears to have adopted a defensive attitude to any form of criticism. Newcomers found itself in the firing line and an unofficial boycott of the programme began to take place.

By May 1976 the situation had become serious. What had once been a half-hour segment was now a one or two-minute slot. In June there was a further body-blow. ITN announced it was no longer willing to subsidise the production costs. It told the network it wanted a realistic fee to cover editing, staff and transmission time. Discussions between the broadcasters and the advertising industry took place. *Campaign* lived up to its name and fought a last-minute rearguard action to save the programme. But it was all to no avail. On June 14 the decision was made that Monday's Newcomers would be axed. Peter Rennie, of the ITCA, wrote to the IBA with the news that the last edition would go out on July 19. In fact, there appears to have been a slight reprieve and the final appearance was on July 26, 1976. This last edition featured just two 30-second 'spots'. The first was for Alcan Tin Foil and the very last ad of all was for the Post Office - it featured the Buzby character and the voice of Bernard Cribbins. And so, after more than 18 years and over 800 editions the programme bowed out.

Author's Notes

1. Special thanks to Andrew Read at the ITV Association for answering all my many questions about Newcomers. Also thanks to the Independent Television Commission Library for supplying the copies of publications and letters.

2. Is there anyone out there who worked on Monday's Newcomers, and can add to (or correct) any of the information contained in this article? Does anyone know which commercials were featured on the very first edition in 1958?



Independent Television Companies Association Limited

Registered Office

KNIGHTON HOUSE 52-66 MORTIMER STREET LONDON W1N 8AN

Telephone 01-636 6566 Telegrams: *Itchel* London W1 Telex 252958

P Woodhouse, Esq.,
IBA,
70 Brompton Road,
LONDON SW3 1EY.

14 June 1976

Dear Peter,

Monday's Newcomers

ITCA has been concerned for some time at the ever-decreasing number of commercials which appear on Monday's Newcomers. On the other hand the cost of the facility has been artificially held down and ITN are now asking for a realistic fee. Having concentrated our minds we came to the conclusion that since so few agencies use it and on the assumption that the IPA had no major objections, we should seriously consider discontinuing Newcomers.

The editor of Campaign heard of our discussions and attempted to revitalise interest. This was not forthcoming and the IPA have now agreed that from their point of view they would be prepared to see an end to it.

I have notified both them and the ISBA therefore that the last transmission of Newcomers will be on Monday 19 July. A press release will be issued to this effect and slides will appear on screen in the transmissions leading up to 19 July.

Yours sincerely,



Peter M Rennie

June 1976, the end is nigh. A letter from the ITCA to the IBA. Courtesy of the *Independent Television Commission*.

MONDAY'S NEWCOMERS

30 Seconds

Contract Advertising
ALCAN
POLYFOIL

Michael Harrison

POST OFFICE

CALL STIMULATION

KMP Partnership
Sandy Watson

Broadcast, 26 July 1976

Picture Palace Productions
Malcolm Craddock

F.C.: LC: Gerry Fisher; FE: Henry
Richardson; T: Martin; A: Bernard
Horsfall; Anthony Sharpe; Philip
Sayer

Trickfilms
Ginger Gibbons

Cribbens

July 1976, the final two 'spots' to be aired. Courtesy of the *Independent Television Commission*.

🎥 TV ON THE SILVER SCREEN 📺

Dicky Howett reviews Simon and Laura (British, colour, released 1955), recently shown on the Bravo channel

Some nice lines in this film... "This is not for entertainment, this is for television!".

I noted all the television 'cameras' on view; there were three types. One was a CPS Emitron circa 1947 sitting on a Vinten motorised dolly. This rig looked genuine as delivered perhaps from the BBC for use of? Conversely, the 'Marconi Mk 3' cameras were not quite right. They were too shiny, i.e. painted in gloss grey instead of the usual grey rivel finish.

Although the camera shape was right, other details were wrong. The lenses were too narrow at the base. The turret (which never turned) had a central securing knob that was slightly too small, as was the 'BBC' sign on the camera's side. The rear turret handle just dangled like the bit of wood it looked! I strongly suspect that this camera was a film studio mock up, but using actual Marconi 3 casing parts. For instance, the cue light was real as was the focus 'beer handle'.

The third camera type in the film was another EMI CPS; a Mk 2 six lens turret 625 line model produced first in 1951. These cameras in the film were almost certainly supplied (as credited) by EMI and as result, genuine. Doubtless, EMI were thinking of the export trade, for which this camera was designed originally. The Marconi IIIs on the other hand were just (in 1954/5) on the market and spare part mock ups were probably all that Marconi could arrange.

A studio set-up at BBC Southampton? Well, not quite. In fact it's a Dicky Howett set-up in Chelmsford. Actually, Dicky would like to know if any readers in the South of England recall in what context the 'South Today Update' caption was used. And was it a 'chromakeyed' sequence? The central orange coloured 'S' is sitting on a blue base. Although not exactly ancient television, the redundant caption, caption stand (and 2001 camera) are now preserved for the nation by Dicky.



GUILTY CONSCIENCE COMPETITION

Remarkably, we didn't get many replies to this.

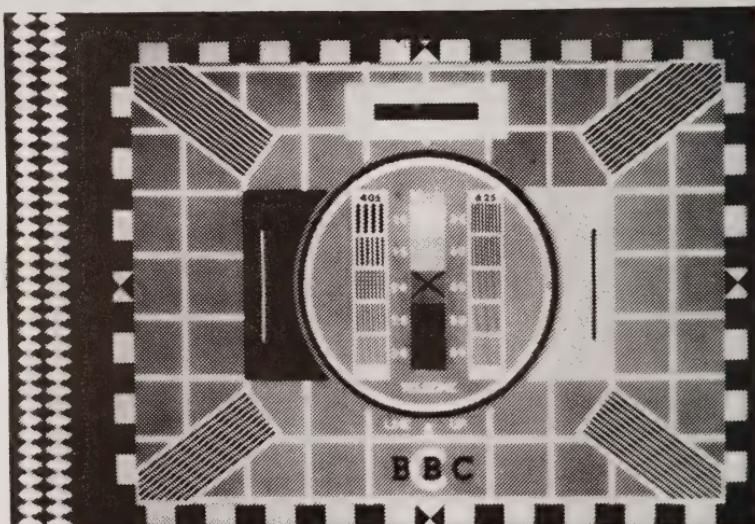
Graham Briddon sent in the most apt response: "The customers ended up paying £9 each which is £27, as stated. This figure includes the £2 returned to the till, so it should not be added to the £27. If the £2 is taken off the £27, it gives the figure of £25 which they should have been charged. So £30 originally went into the till, £5 was taken out and then £2 was returned, leaving the £27 paid. So there never was a missing £1."

Confused? You will be as they used to say on *Soap*.

Graham adds: "But what really happened to the £1 was that it was sent as a contribution to the editor of 405 Alive to be put towards the cost of secretarial assistance (issue 22, page 3) to enable the magazine to be published on a strict timetable.... only kidding!" You must be Graham, unless you want the job of assistant for £1. Never mind, it made me laugh so you have won the free subscription.

Correct answers were also received from David Norris (Southport),

David wrote: The answer to this puzzle lies in the final sentence. £3 was given back. Therefore $\text{£}30 - \text{£}3 = \text{£}27$. The lady put £2 back in the till. Take that away from £27 and you have £25 that the TV22 was marked up at. The problem in the puzzle was that the £2 was being added to the £27 rather than being taken away.



A single frame of the test film still used by the BBC for lining up telecine film-to-video transfer equipment. Versions of the film in 16mm and 35mm gauges are used and to avoid the need to redesign the master print, it still carries resolution bars for 405 lines as well as 625. It's probably the only 405-line relic left in use at the BBC! Note the sound track on the left. Photo by Alan Keeling.

This is what remains of one of Granada Television's Travelling Eye vans, rotting in a factory yard just outside Dewsbury, Yorks.. It looks like one constructed by Pye around 1956 and is just about rescuable, although the ash frame is rotten in several places and the body panels are incomplete. What a sad end for a noble vehicle!



Dave Grant asks: Does any 405 Aliver possess one of these Murphy sets (V86CA)? They made a few of them in 1946.

AUGUST 19, 1939



THE V84C AND V86C Television Consoles are similar in appearance, except for the difference in size of screen. This photograph shows the "86" with its 12 inch screen set slightly forward in the walnut cabinet for ease of viewing.

WORDS OF WARNING

Dave Grant sent us this funny (not sure where it came from, sorry) about the special hoodwinking language used by broadcast equipment manufacturers to proclaim the many virtues of their products, as ordinary, honest technical performance language does not seem to do justice to the many wondrous things they try and sell you. This guide to essential knowledge can save all end users much stress and anguish.

NEW. Different colour from previous design.

ALL NEW. Parts not interchangeable with previous design.

PROTOTYPE. A tentative idea customers must seduce us into realising.

EXCLUSIVE. Imported product.

UNMATCHED. Almost as good as competitor's, or, Needs burning.

DESIGN SIMPLICITY. Manufacturer's costs cut to the bone.

FOOLPROOF OPERATION. No provision for adjustment.

ADVANCED DESIGN The Ad agency doesn't understand it.

IT'S HERE AT LAST. Surprise, surprise ...customs did let it through.

FIELD-TESTED. Manufacturer lacks test engineering equipment.

HIGH ACCURACY. A unit on which all parts fit

DIRECT SALES ONLY. Factory had big fight with the company's distributor network.

YEARS OF DEVELOPMENT. We finally got one to work.

UNPRECEDENTED PERFORMANCE Nothing we ever made before worked like this.

REVOLUTIONARY. It's different from the competitors.

BREAKTHROUGH We finally figured out it has an application.

FUTURISTIC. No other reason why it looks the way it does.

DISTINCTIVE Different shape, different colour, buttons anywhere but usual position.

MAINTENANCE FREE. Impossible to repair.

REDESIGNED Previous faults corrected – we hope.

HAND-CRAFTED Assembly machines operated without gloves on.

PERFORMANCE PROVED. Should operate through the warranty period.

MEETS ALL STANDARDS. Ours, not yours.

SATISFACTION GUARANTEED. Manufacturer's, upon cashing your cheque.

MICROPROCESSOR-CONTROLLED Does things WE can't explain!

ALL SOLID STATE. Heavy as hell.

BROADCAST QUALITY. Gives a picture and makes noise.

HIGH RELIABILITY. We made it work long enough to ship it.

BUILT TO PRECISION TOLERANCES. Finally got it to fit together.

SMPTE-BUS COMPATIBLE. When done, will be shipped by Greyhound.

MILITARY SPEC COMPONENTS. Made from military surplus parts.

24-HOUR CUSTOMER SERVICE Given 24 hours, we can find someone to ignore you.

CUSTOMER SERVICE NATIONWIDE. You can return it via most airports.

HIGH ACCURACY SURFACE TOLERANCES Feels smooth

FIRST TIME IN EUROPE. Launched in Vegas because visitors to American shows don't ask too many smart-arse questions.

Phillip Harben's cookery show was never like this. Or perhaps it was? In an idle moment, Dicky Howett wielded the icing bag and produced ten decorated cup cakes all featuring old style ITV logos. Apart from the obvious ones can you spot the rest? Answers on page 59.



CLAYDEN'S CORNER N14

In answer to Pat Hildred's query about the diverse range of products which were made by the Ekco company, I'll bet that the thermostat in his mum's old greenhouse was put there to control one or more Ekco 'Thermotube' heaters! These were designed in various lengths (i.e. 2-ft, 3-ft and 4-ft) with a loading, dependent on mains voltage, of around 60 watts per foot. Made originally from aluminium tubing of about 2.5-inch diameter, they remain unique – as far as I know, no other company has offered anything exactly similar. Literally millions must have found their way into greenhouses, cloakrooms, corridors, in fact any situation where a steady, safe and cheap method of background heating is required. Quite coincidentally, my mum has one in her downstairs toilet, which I fitted many years ago. The thermostats were developed as a complementary accessory.

After Ekco merged with Pye and the resulting group was absorbed into the mighty Philips empire, Thermotubes eventually became marketed under the latter company's name. They are still in production, although instead of aluminium, they are now manufactured from a special grade of high-temperature plastics material.

Which neatly brings us to the reason for the existence of Ekco Plastics. As is well known, the company pioneered the development of precision bakelite cabinets for its radios. These were at first sourced from the German AEG company but government import restrictions in the early 1930s compelled Ekco to build an additional factory, which was equipped with very costly compression moulding plant. This inevitably had spare capacity, which was utilised to make plastics components for other manufacturers, and a great deal of expertise was gained in this field.

It was therefore a natural progression to design and market other products as a profitable side line and this eventually led to the formation of a separate company; this was sold off after the Philips take-over, but I believe it is still trading and making toilet seats, although I cannot remember the new name under which it now operates. Perhaps someone out there does!

The Ekco name could also be found on car radios (in the early post-war period the company had a very large percentage of this market), 'Thermovent' convector heaters (believe it or not, these were also usually made of moulded thermosetting plastics), electric blankets and some other small appliances. For the sake of completeness, I must also include the lamp-making concern Ekco-Ensign. This had been an existing company (Ensign Lamps) which Ekco acquired during world war II and afterwards sold off to Thorn Electrical in the 1950s. The Ekco brand name, however, continued to appear for many years on lamps, tubes and light fittings, alongside Thorn's 'Atlas' and 'Mazda' trademarks. Ultimately, it all became Thorn Lighting but the lamp manufacturing interests of the latter are now owned by US General Electric (GE) – not to be confused with the British General Electric Company (GEC).

At this point we interrupt this article to bring you a relevant point from Keith Wilson, who sent in a photocopy of page 115 of the book KODAK FOLDING CAMERAS.

Kodak No. 2 Hawkette. Introduced 1930, manufactured in the UK.
Description/Remarks. The first Kodak plastic body camera. *Constructed from brown Bakelite mouldings fabricated by E.K. Cole Ltd.* Thanks for that 'find', Keith.

Back to Tony.

And now, as they used to say, for something completely different! I have just acquired a brand new (September 1994 release) CD featuring the music of Ronald Binge, composer of the famous 'Elizabethan Serenade'. Amongst the eighteen other pieces on the album are several tunes which probably (a) you know but haven't heard for years and (b) you never knew the titles of anyway!

One of these is called 'High Stepper' – subtitled 'Aggie's Theme' – which was written for a very early ITV production called 'The Adventures of Aggie'. The heroine of the title was a young fashion designer, played by actress Joan Shawley, who apparently got herself into all sorts of problem situations. It seems that the show ran for several series, during the course of which its name was changed to 'Born To Trouble' (sounds like a good title for me!). Can any 405 Alivers recall this programme and/or provide any more details?

Another track is entitled 'Miss Melanie'. This instantly recognisable theme was the signature tune of television's 'The Joan and Leslie Show' starring Leslie Randall and his wife Joan Reynolds, in what those in the trade call a domestic sit-com. I seem to remember their new doorbell chimes 'played' the first few notes of the tune when it was rung!

My own personal favourite is the beautiful composition 'Madrugado' (Daybreak), a Bolero-style composition which I regard as one of Ronald Binge's finest. It's all the more welcome because, in common with much of the material on this disc, it has not been available on record since the days of the 78s.

Space does not permit a description of every track but I must mention the final number, 'Sailing By'. This was first used in a BBC-TV documentary on an international balloon race, and afterwards, for many years, it did duty as the closedown music for BBC Radio 4.

By now you'll have guessed that I can highly recommend this superb CD, which is a 'must' for all aficionados of the kind of music which used to be the staple product of BBC radio in the good old days of the Light Programme. Performed by the Slovak Radio Symphony Orchestra and conducted by Ernest Tomlinson (himself a noted composer of light music), it's on the Marco Polo label in their excellent British Light Music series. The number is 8.223.515 and it should be available from any decent record store – there are still a few about!

Still on a musical note, here is...

A MYSTERY SOLVED

By now, most of the pieces of music used to open daily television transmissions have been identified, although not for Granada television. Thanks to Dicky Howett's ever-receptive eyes, this can now be demystified!

Dicky says he was looking through the bin of discarded CDs on sale at his local public library (they must be rich in that borough if they can afford to sell off CDs there!) and spotted the magic words 'Granada' on a listing of titles. And yes, it was – the start-of-day music used by Granada television.

The CD is Chandos CHAN 8968 and is titled Sir William Walton: Orchestral Works. The CD itself costs around £13 and can be had by mail order if you can't find it in the shops (ring 01206-794000). This is what the booklet says of the track.

Prelude for Orchestra ('Granada')

In 1961 Granada Television commissioned Walton to provide a 'Prelude', 'Call Signs' and 'End Music' for use in their broadcasts. In the event the late Gilbert Vintner re-scored the 'Prelude' for (symphonic) wind band, in which slightly abbreviated form it was transmitted regularly between 1965 and 1973. The original version was first heard in June 1977, in a London concert given by the Young Musicians' Symphony Orchestra, James Blair conducting.

The specific *raison d'être* of the 'Prelude' resulted in one of its most attractive features, namely the various stretches of piano or pianissimo scoring designed to allow announcements to be superimposed; the last of them - the long wind-down after the recapitulation of the 'big tune' before the coda - is quite magical.

Walton of course had composed in the genre several times before (Crown Imperial, Spitfire, etc.) but never resorts to formula or stereotype, always comes up with fresh ideas. The change of key in the middle of the 'big tune' for instance (C to E flat, then back again), might have sounded corny had a lesser composer done it; Walton's doing it makes us long for the tune's return.

Cup cake Answers:

ABC, ATV , ITN ,Tyne Tees TV, Granada (red arrow), Border (yellow symbol)
Ulster (green zigzag) Southern (red six pointed star) Anglia (red flag) and
Channel (six green dots).

POST OFFICE INVOLVEMENT IN WAR-TIME TV RECEPTION *or DID THEY OR DIDN'T THEY?*

A mystery story by the Editor

Even fifty years after the event, there are still weird 'It can Now be Revealed' stories emerging about the last war. One of them concerns the work of the Post Office in television transmission. Or at least, I believe the Post Office was involved although to be fair, I cannot find any proof. Still, following an old journalistic principle (never let the facts get in the way of a good story), I present the facts for you to consider. Who knows? You may be able to shed some light on this fascinating story!

Britain was the first country in the world to have a 'real' public service of electronic television, commencing in 1936. The war put a stop to this and the BBC television service closed down in 1939. Over in France, however, the television transmitter on the Eiffel Tower remained in operation. Under German occupation the service was continued as a propaganda exercise, and it is well known that we British set up a receiving station on the South Coast to monitor these programmes. What is now emerging is that the Post Office allegedly was involved in piping these pictures up to London so that the top brass in Whitehall could see for themselves. (Another version of the story says the pictures were shown in the Houses of Parliament – take your pick.)

I have now heard this story from several independent sources as far apart as Britain and New Zealand but hard facts are sadly lacking. Almost certainly it would have involved a coaxial circuit between St Margaret's Bay repeater station and Faraday Building in London. If the story is correct it would have beaten the first international television link-up (Eurovision) by nine years and proven the Post Office's pre-eminence in the field of international television. But so far, no-one has been able to provide chapter and verse or even some more details.

Starting a couple of years ago I had an appeal for information published in BBC, BT and Royal Signals publications for current and retired staff. Although nothing came back that supported the story it did turn up a lot of other useful information, for instance about the early development of coaxial cables. For that reason alone I think these contributions are worth publishing. If you can add any more, do please let me know – you could help to re-write history! Any replies will be printed in a forthcoming article.

The burning issue is: **Is the story true?** And I have to say the answer is still inconclusive but there is little evidence to support it. So with the information available at present, I have to say reluctantly that it probably is untrue. It would be nice to think there is *something* in it and perhaps there is, but goodness knows what!

It started about five years ago when a senior IBA engineer told me when he was an

apprentice, his boss had told this story of monitoring French television at a radar station in Kent and *sending it up to London for the top brass in Whitehall to see*. I have tracked down this man but he is very frail and remembers nothing. Either that or he feels constrained by the Official Secrets Act. His wife asked me not to press him further. There is, of course, no earthly reason why my original informant should have invented such a tale.

Mr K. A. Y. Russell sent a cutting from *Wireless World* of December 1947, which has a photo of the interval caption from the Paris television transmitter and mentions the receiving station constructed at Beachy Head. This was probably the first mention in print of the British monitoring of French transmissions during the war, but of course this was at Beachy Head, not Dover, and there was no suggestion that these transmissions were brought to London by any means. Useful background anyway. Mr R.F. Poulter of Hastings also mentioned this article.

The second mention in print was the book *Adventure in Vision*, published in 1951. The same photo was shown and Mr D. R. Waters of Windsor was kind enough to send a photocopy of the mention.

Alan Goldsmith also recounted this story, who had heard it from an ex-RAF officer.

Mr Warren of Chichester sent a cutting from *Television* magazine (September 1983) which described how the Germans had maintained the French television service throughout the occupation. He also added that he is a long distance TV enthusiast and used to watch the Paris television programmes himself. (In fact I myself recall that French television was considered quite a menace in southern England when people were trying to receive BBC programmes from Alexandra Palace. The French programmes could create significant interference and Belling-Lee even suggested a scheme for filtering out these transmissions in a advertisement in the trade press circa 1953. Of course I can't lay my hands on that advertisement now but I remember it well!!)

These transmissions were on the 441-line system on 46MHz, which meant that a 405-line TV tuned to Alexandra Palace (45MHz) could easily pick up the French programmes with only the slightest adjustment. Later French transmitters used the 819-line system which Alex Clapton of Ipswich recalls. He used to stay with relatives in Hastings and says that their 405-line TV was easily swamped by 819-line transmissions from the Eiffel Tower. When presented with an 819-line signal, a 405-line set would pull itself to work at 409.5 lines, giving two elongated pictures side by side. He sent a snapshot to prove it (but I remember playing the same trick at Canterbury using just a coat-hanger aerial!).

So far, so good but what about the allegation that the signals were picked up at Dover and relayed to London? The only person who substantiated this was George Morley, who joined the staff of the GPO at Faraday Building in 1946 after demobilisation. He heard the tale told there but has no further information. During the war he had been employed on radio countermeasures in the RAF and actually monitored these TV signals from Paris both on Beacon Hill (near Bulford army camp) and later on

Parliament Hill, London. He says the pictures were received by BBC and RAF staff at Alexandra Palace nearby.

Several people with technical or on-the-spot knowledge pointed out that it would have been well-nigh impossible to have achieved the alleged feat. This may or may not be true in the context of the wartime situation, although the technology certainly existed. The Post Office opened its London to Birmingham coaxial cable in 1936 and this was designed from the outset to carry television signals. Admittedly the bandwidth was just 1MHz, to carry the lower definition signals in use at the time of its conception, but a usable 405-line picture could be sent over this cable. Indeed, the Post Office proved it, although not until after the war. The big question is, did the Post Office install a coaxial cable between London and Dover? The big answer is apparently no, although it is suggested that the Army may have had a coax of its own, so the story is still feasible. Anyway, back to the replies from people in the field.

C.H. Hutchins of Sholden, near Deal, joined the P.O. as a youth-in-training and his first job involved the maintenance of telephone exchanges in the Deal and Sandwich area. Included among these was the exchange at St Margaret's Bay, which, he says was located inside the repeater station. 'That was the only equipment working there after Dunkirk. It survived a number of near-misses from the German guns in the Pas-de-Calais and did not re-open as a repeater station until after the war.'

Anon of Dartford confirmed that the repeater station at St Margaret's-at-Cliffe ceased operating from the time cross-Channel cables were cut following the fall of France. There were, he said, many misconception which were allowed to proliferate, such as motor cars which stopped mysteriously near Great Bromley radar station and just as mysteriously started again, also the rumour that large claws were fitted to radar masts to grab passing aircraft ("this originated from the PACU rockets being accidentally fired one morning, this happened at Dunkirk near Faversham").

The main repeater station at St Margaret's Bay is a commodious, protected affair built deep inside the cliffs. It contains very little equipment now (modern stuff is so compact) but I am informed it is still staffed round the clock, with all mod cons below the ground. First searches in the BT Archives indicate that it did not open until 10th September 1954, although it may well have been planned several years earlier. Several strategic telephone exchanges were built in deep-level accommodation, as were the Rotor radar stations and the Regional Seats of Government, so perhaps we can forgive the apparent overkill for an innocuous repeater station. My informant (who is not BT but well informed!) also indicates the future of the underground works may be in doubt, which is a shame because they apparently have considerable technical interest). I presume that the old building on the surface was used until the new station opened. There is also another query on this, since two books written immediately after the war ended refer to a new 60-channel coaxial cable installed between St Margaret's Bay and Calais (completed 11.1.45), and it is unclear in which repeater station this terminated, but presumably the pre-war one.

John Bray (Bredfield, near Woodbridge) points out that video transmission over wire-pair cable was practised before the war but only over short distances in the London

area. The BBC had a mobile radio link on 63MHz for TV outside broadcast use but to span the distance from Dover to London would have required four such links and he doesn't remember hearing of any such hook-up (nor does anyone else, of course!).

Jork Andrews (Dennington, near Woodbridge) feels there is nothing in the story and suggests it is one which has grown through repeated re-telling. He can imagine talk in pubs on the South and East coasts about the Chain Home radar stations. No doubt they had green CRTs which would have passed as TV screens to most of the population at that time. The authorities might have been pleased to have as big a smokescreen as that covering the real nature of radar work and anyway, he asks, where were we to find 80 miles of co-ax just waiting to be used for some trivial job? His guess is the whole story has as much validity as the one which went the rounds in the RAF to worry the WAAF – about radar being able to see through clothing! He signs off suggesting that I find out if there was any significant amount of co-ax in the ground at that time.

Fortunately **W.L. Newman** (ex-Dollis Hill) simplified this task since he was one of the three people in the Post Office involved in commissioning coaxial cable systems during the period. He confirmed the sole pre-war coaxial cable were London-Birmingham (1936) and Birmingham-Manchester (1939). Manchester-Newcastle followed about 1943. These were all planned P.O. schemes. In addition there were some frustrated export orders which were applied to British routes: these included Liverpool-Colwyn Bay (circa 1940), Colwyn Bay-Holyhead, Inverness-Wick (c. 1941), London-Salisbury, Salisbury-Exeter, Bristol-Exeter-Plymouth and a number of smaller schemes in the Midlands. He adds that whilst the total bandwidth of, say, L-BM was 3MHz (or Mc/s in those days!), it was split into blocks of 3kHz bandwidth and re-assigning it to video transmission would not have been a simple matter.

A retired **City Area man** rang up to say that he was called to an emergency job during the early part of the war when a bomb exploded close to the Old Bailey. There was a large crater with damaged cables and he was told the highest priority repair jobs were the coaxial tubes. The talk was that they were for experimental television purposes, but this is probably idle speculation based on the fact that coaxial cable was most uncommon in those days and associated in most people's minds with television. In fact, these cables were very probably part of the L-BM route approaching the London terminal in Faraday Building. **W.L. Newman** (mentioned above) added that coaxial cables were not very popular in some circles, since one cable break put paid to a large number of speech circuits. But, his people retaliated, repairing just one joint immediately restored an equally large number of circuits! He says the L-BM cable ran down Eversholt Street, alongside Euston station, and was damaged on at least one occasion as a result of German bomber attacking the railway station there.

Mr Geoff Ellis wrote from Newhaven. "There was never any suggestion that the television signals were viewed other than at Beachy Head itself as far as I am concerned, and speaking as an ex-Brighton Area GPO employee, I would be prepared to state quite categorically that in those days the only circuits that left Eastbourne were strictly audio. Eastbourne was a CB1 exchange with a very small repeater station of audio equipment of the 'Up to Down IN' and 'Down to Up OUT' variety.

Mr Maurice Gill, TD, C.Eng, BSc Eng, MIEE, wrote from Mapledurham: "There must be several pensioners, who were members of the Post Office Engineering Radio Branch at the time, who would be far better qualified to comment on this than I am, but I can make a small contribution.

"My late father Sir A.J. Gill was Deputy Engineer-in-Chief to the Post Office during World War II and his responsibilities included radio matters. Furthermore his chief in the early thirties was Sir Stanley Angwin, who was a member of the Selsdon Television Advisory Committee, which recommended the adoption of the Marconi-EMI system. My father, in consequence, was involved in assessing television systems being developed in the UK and Germany in order to brief his chief Sir Stanley Angwin. In those years (1933-36) my father was very much involved in television developments and at our home we had a TV set when the service started in November 1936.

"If any transmission were made between Paris and London involving the P.O. I am sure my father would have known about it, but he never spoke of any such incidents and I am sure he would have done over the years had they occurred (He died in 1976). At the time (1943) there were no trunk cable systems capable of carrying the 405-line system."

Jack Gray of the BBC (retired) asked Tony Bridgewater, the doyen of the BBC's engineering staff what he knew. Tony had many years earlier met the 'chief involved with the Beachy Head receive station and retained the impression that the set-up there lasted only a week or so and was considered a very experimental try-out. Jack does point out that the pictures may have been filmed and sent to London (even though the results would probably have been very poor) and it would have been technically feasible (though unlikely) to send the programme sound to London on a telephone circuit.

Donald Wray (Bushey Heath) says the story is new to him and adds that when TV outside broadcasts re-started after the war, they were run over equalised telephone lines. 'We also laid down a number of short coaxial cables in the late 1940s to such places as Lords, Wimbledon, The Oval and Wembley Stadium. So I had thought in my innocence that I was the first person to design portable equipment for OBs over coaxial cables. I should have learnt by now, there's never a first!'

'I do remember setting up a TV circuit over a coaxial cable from St Margaret's Bay to London in the 1950s but I can't recall whether that was for the inland connection to the BBC's celebrated microwave link to Calais or for an early Eurovision exercise [almost certainly the latter -AE]. At that time the routine OBs in the London Telecomms Region were run by a chap called Bert Moore; he loved sending television over telephone lines and was somewhat jealous of this new-fangled coaxial nonsense. At the end of the enclosed article [*Electronic Engineering*, October 1955] it is stated that five such sets of equipment can be used in tandem to give distances of up to five miles. Bert managed to get together enough sets of gear and odds and ends of spare plant to establish a video link (i.e. baseband, non-carrier) in parallel with my coaxial link. It was a splendid achievement but highly unstable!'

Last (for the time being) but by no means least, comes a letter from **James S. Kendall** of Birmingham, who writes: "So the old story has come to light again after so many years! It was a good laugh at the time..."

"Yes I remember the story of the French to Britain TV very well. The story, when I went to the E-in-C's Office Radio Branch in 1944, was that with the height of the masts at Rugby and the height of the Eiffel tower, the two were in visual distance. This was of course backed by the number of old TV chassis being modified by various members of the staff. It made a good story at the time when many places like Rugby Radio Station were thinking up various items of propaganda. (The 'false' argument used for the TV feasibility was that the masts were over 800 feet high, so if you could see three miles out to sea from five feet up, you could see 450 miles from the top of the masts. With the Eiffel Tower higher than that, it would be obviously easy to work as visual distance.

"I remember arriving at Rugby Radio and seeing these chassis and asking what they were. I was told the 'story' that many other people were told also. They were part of an experimental Secret (and highly confidential) TV link. It used Rugby Masts and the Eiffel Tower. Fact: even with the heights of the two structures, they would NOT be in visual sight. The distance Rugby to Paris is about 150 miles, and if the two structures were not more than 100 miles apart, then they would be in visual distance. The chassis certainly were old TV chassis from just before the War. The firm that had them decided, that in view of more modern valves and developments, they would not be re-usable and so they were sold off. Many of us bought them and broke them up for scrap parts. Parts were short and these had loads of components. The sale of these chassis I understood was started the year before I went to the Station, i.e. 1943!

"We did a lot of hush-hush work, and during the battle for Paris, the uprising in 1945 that is, I was in contact with Paris lining up a transmitter and receiver. The receiver as I remember it was an Eddystone 358X. I forget which transmitter it was in the Rugby Short Wave Building. It was morse out and speech back. We also did some propaganda work – lies if you like based on truth. I remember one particular one as I was concerned in it. I used to do a bit at the Toc H Forces Club at Rugby as did some of the others. Checking the toilets one Friday night I noticed that some one had smashed up the lightning protector for the telephone in the billiard hall on the floor above. I thought nothing of it at the time. The following morning, there was a moan about some one not being able to get through to the Hall to book a table. They were getting ringing tone but no reply. I mentioned what I had seen the night before, and one of the Inspectors decided that we might be able to make something out of it.

"So a large scale map was obtained and measurements taken. Then a telephone call via the operator was made. We said that - 'it was top secret and urgent; secrecy was of the essence; the call had to go through to the Top Man in charge of maintenance of Lines and Subscriber's Equipment.' We said that we were trying out a top secret device for the location of faults. Our equipment had found the fault *so* many feet above the ground, and *so* many yards from the pole. It was essential that the information we had was checked thoroughly and treated as secret. Well naturally it proved highly accurate. For months the Rugby Telephone Engineers were after the

information from the Station Engineers! Of course no one knew anything! The more it was denied the more convinced every one was that some secret equipment existed. Shortly after peace in Europe, I was asked again about it. I said yes, such a highly technical piece of equipment did exist. It was the human eye! The man I spoke to was sure it was something else! Trusting that this information is of some use. It does account for the story, and the Eiffel Tower is common to both stories. We did do a lot with the Allied Forces of the Interior and the Free French Forces of the Interior. Also odds and ends like Arnhem radio links, I was working on that. Also the battle for Warsaw with the uprising there, I worked on that as well."

That is where the story ends at the moment. Whilst I may not have established what I set out to, these people have uncovered many other interesting details. If anyone has any further thoughts, please get in touch, and if anything more comes to light here I will let everyone know.

Strange but True?

In the November 1994 issue of *What Video?* magazine Barry Fox tells an interesting story how America got the NTSC colour television system and how the Korean War diverted resources away from continuing research into alternatives to the RCA 'compatible' process. "By the time the Korean War was over, in July 1953, RCA's system was working well enough for CBS [who had proposed a frame sequential system with filters and colour wheels] to admit defeat. Later that year the FCC endorsed RCA's system and called it NTSC."

Barry continues: "The company grew rich from the royalties earned on the patents filed on NTSC and the shadowmask colour tube. Ironically, it was the spectacular failure of another RCA invention, the CED Selectavision video disc, which later bankrupted the company and led to it being sold to Thomson of France."

But the nicest part of this tale is this.

"An industry journalist who covered the NTSC hearings told me recently of a wicked trick played on the head of RCA's TV development team, George Brown.

"Brown's lab had finally cracked all the problems and laid on a transmission test in New Jersey. A colour camera focused on a bowl of colourful fruit and the received signal was displayed in another lab on a colour tube. Just before the test, Brown took a banana from the bowl and painted it blue.

"For the rest of the day, the engineers at the receiving station struggled desperately to find out how their new system was faithfully reproducing the colour of red apples, orange oranges and green limes, but resolutely converting yellow into blue."

Another tale, contributed by George Lewis, ex-LWT, ITN:

One of the 'finds' in a pile of paperwork and books for clearance from a TV studios workshop was a file of job sheets around 1969/70. Most of the faults were due to dirty contacts and open circuit dropper resistors, but the following note on a scratch pad greatly amused me:

This control does not do anything any time except Monday afternoon.

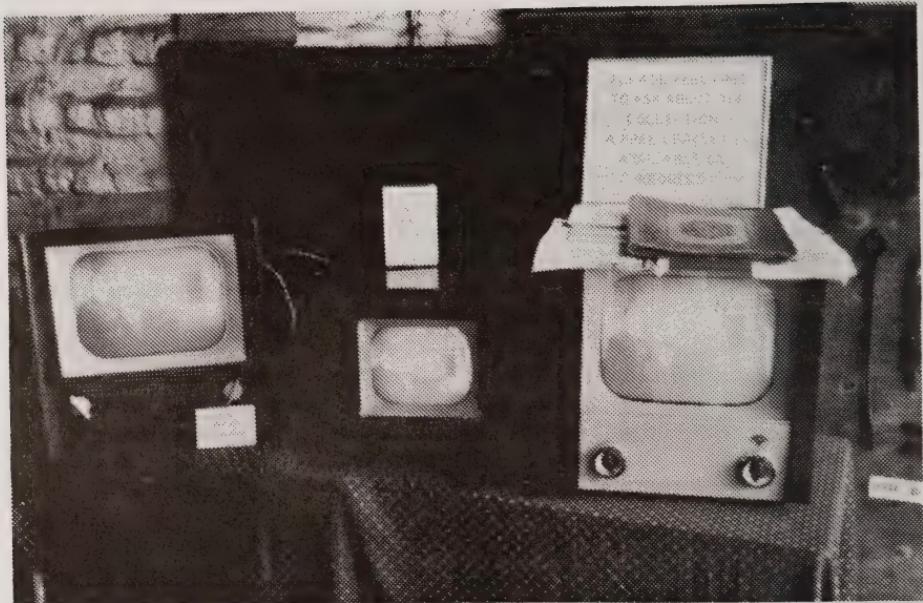
Oh yes????

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Advertisement of 1955. And yes, T/V, not TV!



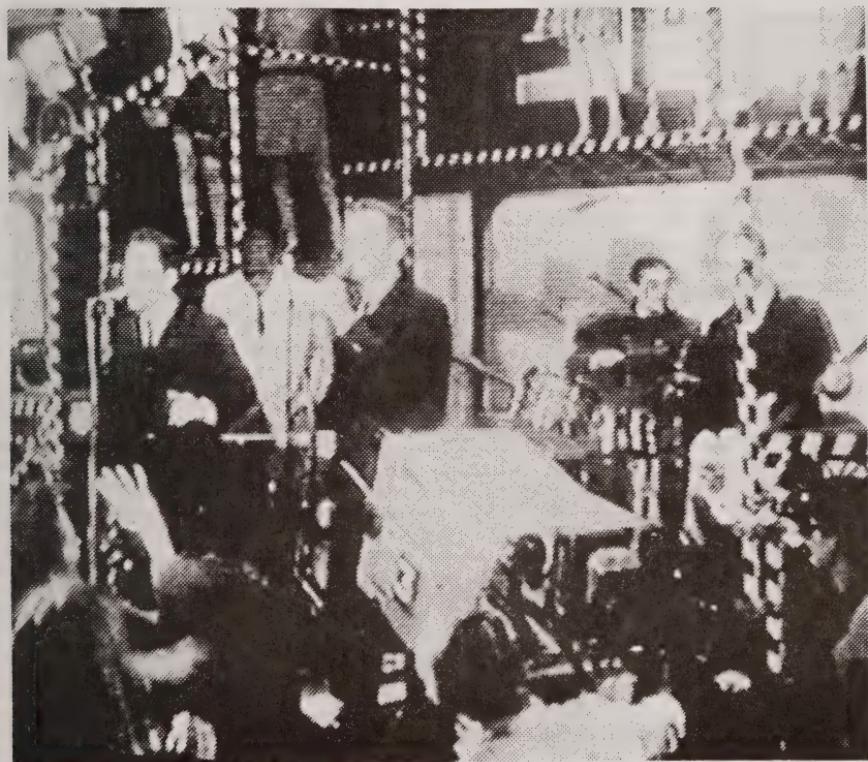
Two shots of Bill Journeaux's display at the Chalk Pits Museum 'Radio Day' this autumn. Above: Small table sets of the 1950s. Below: two dual-standard transistor sets, the Philips T-Vette and the distinctly uncommon Perdio Portoram Three.

Photos by Dave Higginson.



Ready Steady Go!? A grainy still from that classic 1960s programme complete with an in-shot Marconi Mk III camera?

Actually no. In reality it's a 1994 mock-up for a pop video with UB40 singing 'Baby Come back'. Dicky Howett is the cameraman and the Marconi Mk III is his! Says Dicky, "We were all crammed into a rented studio in Acton, complete with vintage 'Vespas' and extras dressed as 'Mods'. I had my hair slicked back in true cameraman fashion. The director had seen old recordings of 'Ready Steady Go!' and had wanted to capture the 'feel' of a monochrome pop show. The video was run many times on television, including 'Top Of The Pops'. In fact my Marconi camera was one of the four cameras actually used on the very first series of 'Top Of The Pops', broadcast from BBC Manchester in 1964. How's that for a coincidental historical re-creation?!"



See issue 24 for an article by Dave Probert on this year's *Raiders of the Lost Archives*. Meanwhile...

RAIDERS of the LOST ARCHIVES 2

Saturday 13th August 1994 - Event Wrap-Up

ISSUE 7

OCTOBER 1994

A DAMN FINE SHOW!

A GOOD TIME was had by all at Stourbridge Town Hall in August, when Kaleidoscope's eagerly-awaited *Raiders Of The Lost Archives* event took place. Attendees were treated to over thirty hours of rare vintage television mostly unseen since original transmission and two informative panels.

Jonathan Alwyn's behind the scenes anecdotes about *Mystery And Imagination* provided a fascinating insight into an old

classic, whilst Steve Bryant delighted the audience with his *Missing Believed Wiped* presentation. We were entertained with clips of Jimi Hendrix, Alf Garnett, Woody Allen, Dad's Army and Daleks amongst others.

Our two hundred attendees throughout the day helped us to raise £311 for the R.N.L.I. which they collected in a special presentation on the day – with more funds promised.

FINAL SCORE

YOUR COMMENTS from our questionnaire showed a high level of approval in many areas.

However, you asked for better sound control, more lighting and clearer sign-posting – which we will be happy to oblige with next year. Any programme surveys and outstanding questionnaires will be gratefully received!

WANTED... contributions for future event magazines. All items must be based on UK television programmes or related aspects, no longer than 1,500 words and preferably with a tie-in to the event. Please contact the address below for further details.

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DID YOU SEE..?

PROGRAMMES IN OUR MAIN ROOM INCLUDED:

- ☆ Callan: "Nice People Die At Home"
- ☆ Beasts: "Buddyboy"
- ☆ Timeslip: "The Time Of The Ice Box" - episode 6
- ☆ Charles Endell Esquire: "The Moon Shines Bright..."
- ☆ The Complete And Utter History Of Britain: First episode
- ☆ Revolver: Pilot show featuring Kate Bush, T.R.B. & XTC

THE PLAYS OF YESTERYEAR ROOM INCLUDED:

- ☆ "Alternative Three"
- ☆ "Silver Blaze" from Classics Dark And Dangerous
- ☆ "File On Harry Jordan" from Do You Remember
- ☆ "A Sound From The Sea"
- ☆ "The Man Out There" from Armchair Theatre

THE BAR AREA INCLUDED:

- ☆ Armchair Thriller: "High Tide" complete
- ☆ Pathfinders To Venus: All seven existing episodes
- ☆ Dick Barton Special Agent: Story four complete
- ☆ 6 Dates With Barker: "Come In And Lie Down"

LATE ARRIVALS...

BETWEEN THE distribution of the last newsletter and the event, KALEIDOSCOPE managed to uncover two items that even we believed wiped! Those present were surprised to see that the black and white Thames *Callan* episode was "Nice People Die At Home" – an edition previously thought lost but in fact hidden in the NFTVA vaults. Acquired two days before the event, this item proved the most popular programme of the day.

Receiving its Midlands region premiere, *The Complete And Utter History Of Britain* was unearthed by LWT only a month before the event allowing us to pre-empt the NFT's October screening.

THANK YOU FOR YOUR SUPPORT IN 1994. SEE YOU IN '95? →→→

OF THE LOST ARCHIVES

STOURBRIDGE TOWN HALL, SATURDAY 5TH AUGUST 1995

BIGGER AND BETTER

Kaleidoscope has great pleasure in announcing that from 1995 onwards the size of our TV screens is getting bigger. A ten-foot screen in the main room will be complemented by an improved sound system. Our secondary room will also be receiving a face-lift with the addition of a 40-inch screen.

Negotiations are proceeding with an unprecedented number of TV companies to widen the range of material on show next year.

Planned material includes

- ★ Callan: "The Worst Soldier I Ever Saw" (all existing production material including out-takes)
 - ★ Special Branch, starring Derren Nesbitt
 - ★ Revolver, featuring Siouxsie & The Banshees and Duran Duran
 - ★ Ian Hendry stars as *The Informer*
 - ★ Johnny Speight double-bill: *If There Weren't Any Blacks You'd Have To Invent Them* and *The Thoughts Of Chairman Alf*
 - ★ A complete original *Tomorrow People* adventure

All programmes are subject to copyright clearance and may be liable to change.

Many of our attendees have said that the late programme means they can't stay to see everything. We are looking into the possibility of arranging discounted local hotel accommodation. Would this be an incentive to staying overnight? Please write and tell us.

MORE MERCHANDISE

Kaleidoscope has extended the range of its reference publications to include the *British Television Drama Episode Guide 1950 - 1994*. Now in its third print run, containing listings to both transmission dates and archive holdings for virtually every drama series screened over four decades, this publication took more than four years to complete and is proving an essential research tool to anyone with an interest in vintage television. Don't believe us, listen to the professionals: "It's excellent" - Steve Bryant, BFI; "An invaluable tool" - Yorkshire TV; "We gave one to every department in the company" - Tony Rowlands, ex-Thames TV.

Research is currently in progress on a fully revised and updated version of the *Comedy Guide*. Including expanded comprehensive listings to all comedy programmes from 1950-1995 and, for the first time, selected variety and music shows. In the format of the *Drama Guide*, this edition also includes more detailed archive holdings and will be available from 1st July 1995. Published simultaneously will be the *Children's Television Guide 1950-1995* which will complete our series of general reference guides.

Also new for 1995 - *The Kaleidoscope Files*. A further range of publications each of which will concentrate in detail on a specific programme or subject area. The files will include cast lists, plot synopses, interviews and other related material. Forthcoming releases will include *Armchair Theatre*, *Public Eye*, *The Wednesday Play* and *Horizon*.

CONFIRMED FOR '95

Fat Eric, B. Bumble — these are just two of the characters played by versatile character actor Ken Parry throughout his thirty-year career. In addition to these two characters from *The Sweeney* and *The Avengers*, Ken was a regular in *Crossroads* for a number of years and his other appearances include *Blow Up On The Landscape*, *Saracen*, *The Miller's Tale* and as eight major villains in *Z Cars*.

Ken is looking forward to appearing as one of our guests at *Raiders '95* where he will discuss his long and varied career.

LOOK OUT FOR the next newsletter which will feature full details of our special thirtieth anniversary tribute to *Public Eye*.

Other Kaleidoscope merchandise is currently available by post, including:

Reference Guides

Telefantasy Transmission Dates/Archive Holdings	£6.00
British Television Drama Episode Guide 1950-1994	£25.00
The ITV Encyclopaedia Of Adventure by Dave Rogers (limited stocks in paperback only)	£20.00

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REVIEW

WILECY

It's here at last! Due to popular demand (at least 3 or 4 people have asked), we are now able to supply a modulator worthy of the Dinosaur name. You might expect this product to have one or two performance enhancing niceties not found on other similar designs, if so you will not be disappointed. The Li'l Dino is the only modulator to be equipped with a video feedback clamp. Other designs use a simpler circuit known as a 'DC-restorer', this circuit works well considering its simplicity, but it can't cope with rapidly varying picture content. In extreme cases this may result in 'field roll' on picture cuts. The improved circuitry in the Li'l Dino should ensure optimum performance in this respect.

And then there is our output filter: this suppresses harmonics of the carriers that may otherwise cause unwanted patterning on vision or hum on sound. I could go on at length about the crystal controlled stability and the quality of the components, but I think I can best sum up by saying that I think it works very well and my Murphy V114 television agrees!

All this comes on a PCB 120mm×80mm. The power requirements are modest, namely 12v @ 50mA. The price for the completed board and leads is £80. Customers who have bought a standards converter from us may deduct £5. The modulator is designed to be a stand alone unit but we can build it into new standards converters, the price for a completed converter with modulator is £415.

NB. Sorry, we can't fit a modulator inside existing converters (the connectors are in the wrong places). We can however modify them to power an external modulator.

Please include postage & packing: £3.00 for modulators, £8.00 for converter with modulator. Alternatively we can deliver to most vintage wireless swap meets, or the Vintage Wireless Museum (by prior arrangement) free of charge.

WARNING: Owning a Dinosaur product can seriously extend your choice of vintage viewing.
N.B. We are, like you, enthusiasts. We are not a business. Please confirm price and availability before ordering.

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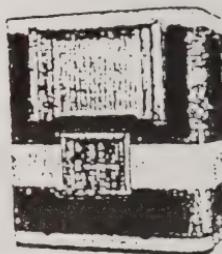
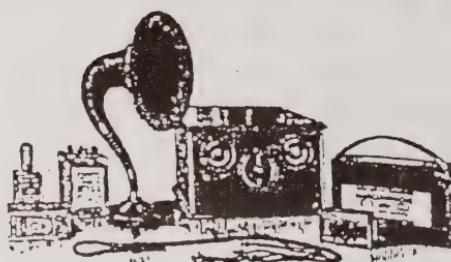
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5/94



THE RECORD MACHINE

The Record Machine, launched last October, is a not-for-profit magazine dedicated to jukeboxes and old amusement technology. Each issue comes crammed with interesting articles about the jukebox, and we have covered so far such diverse topics as chrome plating, amplifier electronics and analog audio. Each issue we take an in depth look at one particular jukebox, along with a whole host of regular features for the committed hobbyist or the interested outsider. If you would like to know more, just send a C4 size SAE.

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THE VINTAGE CINE LISTING. Published regularly, containing for sale: vintage films, vintage projectors, films, books, cine accessories and collectible cine items. Three first-class stamps for current listing or £2.25 for next four.

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FLICKERS

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Contact:

Alex Woolliams,
11 Norton Road, Knowle,
Bristol BS4 2EZ,
United Kingdom
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THE SOUND AND VISION *Hobby and Heritage* YEARBOOK

Have you got your copy? It's available now at just £3.50 post-paid.

Coverage includes Amateur Radio, Amusement Machines, Astronomy, Avionics, Calculators, Cameras, CB Radio, Cinema architecture and preservation, Classic Film, Computers (Historic Computers, Early Home and Personal Computers), Cult Film, Cult TV, DX TV, Fan Clubs, Film Collecting, Film Nostalgia, Film & TV Music, Gramophones, Ham Radio, Hifi of the Past, Home Cine, Jukeboxes, Magic Lanterns, Mechanical Music, Medical Electrical Apparatus, Military Radio, Morse Code, Musical Boxes, Offshore and Pirate Radio, Phone Cards, Photography, Radar, Radio and Video Astronomy, Radio Nostalgia, Satellite Observation, Satellite TV and Radio, Scanners, Short Wave Listening, Tape Recorders, Telefantasy, Telegraph Instruments, Telephones and Telephone Exchanges, TV-related collectibles, Weather Satellites, Wire Recorders, Vintage Television, Vintage Wireless, X-Ray Apparatus and more.

We're already working on next year's Yearbook so now's the time to send in data and advertisements. At the same time, if you are an auction house, club, dealer, museum, show promoter or specialist publication or supplier we'll be delighted to offer you FREE PUBLICITY FOR YOUR SOCIETY, BUSINESS OR ORGANISATION!!!! There's no catch: lineage entries are free and there's no obligation to take paid advertising in the guide (we will try and persuade you but there's no obligation...). Ask for our information pack if interested. Tell us too if you'd like to sell the book (usual terms).

All enquiries to Jonathan Hill at the Sunrise Press, 2-4 Brook Street, Bampton, Devon, EX16 9LY (tel: 01398-331532).

PERIOD PIECE

from November 1959

Schedule of Morning Trade Transmissions

The table below gives the schedule of the morning TV transmissions now being used.

BBC Signals: Recorded music is on magnetic tape. On Mondays only, when the TV distribution network is handed over to the GPO for maintenance and test, all TV transmitters (except Crystal Palace) will radiate locally generated test card C or other test signal from 10 a.m. to 1 p.m.

When experimental colour transmissions are in progress from Crystal Palace, they will conform to the same schedule as used in the monochrome transmissions. When experimental stereo broadcasts, using the TV sound chan-

nels, are in progress the normal sound accompanying the trade test will be modified as necessary.

In the event of reduced power being used, the vision signal will consist solely of a locally generated test card bearing the inscription "reduced power". Where facilities are not available, a locally generated line bar signal will be used.

ITA Signals: The recorded music is on commercial l.p. discs. Test cards and still pictures are originated at each transmitting station and the sound is networked from Croydon. In the event of reduced power being used, the words "reduced power" will be superimposed on the test card.

TIME	B.B.C.		I.T.A.	
	Vision	Sound	Vision	Sound
1000	Test Card C	Music	Test Card C	400 c/s tone
1005				Silence
1006				Music
1015	Still picture			
1025		440 c/s tone		
1030	Test Card C	Music	Still picture	400 c/s tone
1035				Silence
1036				Music
1045	Still picture		Test Card C	
1055		440 c/s tone		
1100	Test Card C	Music	Still picture	400 c/s tone
1105				Silence
1106				Music
1115	Still picture		Test Card C	
1125		440 c/s tone		
1130	Test Card C	Music	Still picture	400 c/s tone
1135				Silence
1136				Music
1145	Still picture		Test Card C	
1155		440 c/s tone		
1200	Test Card C	Music	Still picture	400 c/s tone
1205				Silence
1206				Music
1215	Still picture		Test Card C	
1225		440 c/s tone		
1230	Test Card C	Music	Still picture	400 c/s tone
1235				Silence
1236				Music
1245			Test Card C	
1300	BREAK		Continuing as for hour 1100/1200 until 15 minutes prior to evening programmes, subject to other programme requirements	

MARKET PLACE

This is the area for buying and selling all kinds of things to do with television, new or old. Want to join in? Then send us your advertisement: there is no charge, although if space is short we may have to "prune" out the least relevant adverts or hold them over until next time. Advertisements are normally inserted for two issues: please indicate if you wish your ad. to run longer. There's no extra charge but we try to avoid repeating "stale" material.

WHAT'S IN AND WHAT'S OUT

These advertisements are primarily for private sales but traders are also welcome. The Business Advertisements (Disclosure) Order of 1977 requires people who are commercial dealers to make this fact clear in their advertisements. The letter (T) at the end of an advertisement indicates that the advertisement is trade' and (NS) that the advertisement has been placed by a non-subscriber. Any job advertisements are bound by the Sex Discrimination Act, 1975 and the Age Discrimination Act, 1997.

Test card music and old TV programmes are subject to the same rules of copyright as other recorded works and it is unlawful to sell amateur or professional recordings of same. Swapping same for no gain is probably not illegal but *405 Alive* does not want to test the law on this subject so we will only accept advertisements from people who will indemnify us in this respect.

PLUGS NEEDED

If you are selling any electrical appliance after 1st February 1995 without a plug on it, you are breaking the law. The Department of Trade and Industry has announced that domestic electrical appliances manufactured in or imported to the UK must be fitted with a correctly fused 13-amp plug.

IMPORTANT DISCLAIMERS

1. Whilst care is taken to establish the *bona fides* of advertisers, readers are strongly recommended to take their own precaution before parting with money in response to an advertisement. We do not accept any responsibility for dealings resulting from these advertisements, which are published in good faith. That said, we will endeavour to deal sympathetically and effectively with any difficulties but at our discretion. Fortunately we have had no problems yet. In related collecting fields, replicas and reproductions can be difficult to identify, so beware of any items "of doubtful origin" and assure yourself of the authenticity of anything you propose buying. And try to have fun: after all, it's only a hobby!

2. Much of the equipment offered for sale or exchange does not conform to present-day safety and electric standards. Some items may even be lethal in the hands of the inexperienced. This magazine takes no responsibility for these aspects and asks readers to take their own precautions.

STANDARDS CONVERTERS. See issue 17 for a construction article and the review of the David Grant product in issue 19. Pineapple Video have ceased production of their converter. Note also David Looser's advertisement in this section for a conversion service.

MODULATORS. Two designs for modulators have been published in *Television* magazine – see issue 1 of *405 Alive*, pages 10/11. We can supply photocopies at 10p a page. Alternatively you can buy ready-built modulators from Wilfried Meier and David Newman (see ad in this section).

COMPONENTS. Here is a brief list of suppliers; you can have a much extended two-page list by asking for FAQ SHEET 3 and sending one first-class stamp and a SAE to the editorial address. Most valves and other components are not hard to find: we can mention Billington Export (0403-784961, £50

minimum order), **Colomor Ltd** (081-743 0899), **Kenzen** (021-446 4346), **Wilson Valves** (0484-654650, 420774), **Sound Systems of Suffolk** (0473-721493) and **PM Components** (0474-560521). A good non-commercial supplier of hard-to-find types is **Phil Taylor**, 3 Silver Lane, Billingshurst, Sussex, RH14 0RP. For hard-to-find transistors we have heard of **AQL Technology** (0252-341711) **The Semiconductor Archives** (081-691 7908), **Vectis Components Ltd.** (0705-669885) and **Universal Semiconductor Devices Ltd.** (0494-791289). NB: Several of these firms have minimum order levels of between £10 and £20. For American books on old radio and TV, also all manner of spares, try **Antique Radio Supply**, (phone 001-602-820 5411, fax 001-602 820 4643). Their mail order service is first-class and they have a beautiful free colour catalogue (or is it color catalog?). Would you like to recommend other firms? If you think a firm gives good service please tell us all!

SERVICE DATA. The following firms are noted, and don't forget the annual volumes 'TV & Radio Servicing' at the public library.

Mr Bentley, 27 DeVere Gardens, Ilford, Essex, IG1 3EB (0181-554 6631). Thousands of technical manuals and service sheets.

Alton Bowman, 4172 East Avenue, Canandaigua, NY 14424-9564, USA. Schematics for all USA radio, TV, organ, etc equipment 1920-1970.

Mauritron Technical Services, 47a High Street, Chinnor, Oxon., OX9 4DJ (01844-351694, fax 01844-352554). Photocopies of old service sheets, other technical data.

Savoy Hill Publications, Seven Ash Cottage, Seven Ash, Combe Martin, Devon, EX34 0PA (01271-882665). Large library of service data for photocopying. Fixed price means you may get a lot – or not a lot – for your money.

Technical Information Services, 76 Church Street, Larkhall, Lanarks., ML9 1HF (01698-883344/888343, fax 01698-884825), 'World's largest selection of manuals, 1930s to current date, British and foreign'.

In addition, 405 Aliver **Bernard Mothersill** has offered to photocopy (at cost) items from his own extensive collection of service sheets for 1950s and 60s TV sets. There are dozens and dozens, mainly Alba, Ekco, Bush, Ferguson/Thorn, GEC, Murphy, Perdio, Pilot, also a few Decca, Defiant, HMV, KB, McMichael, Peto Scott, Philco, Regentone and Ultra. Write with international reply coupon plus un stamped self-addressed envelope to him at 3 Cherrywood Close, Clonsilla, Dublin 15, Eire.

HOW TO WRITE CLASSIFIED ADVERTISEMENTS THAT WORK

1. Start by mentioning the product or service you are selling or want. By doing so, you make it easier for the reader.
2. Always include the price. Research has shown that 52 per cent of people who read classified ads will not respond to ads that fail to mention a price.
3. Keep abbreviations to a minimum. Will the reader know what a NB207 is? If it's a 1956 12" table model TV, say so!
4. Put yourself in the position of the reader. Is all the information included?

NOTE: Thanks to referrals and mentions in the press we are now receiving a fair proportion of advertisements of sets for sale from members of the public. We print their descriptions in good faith but their descriptions may not be as accurate or as well-informed as those made by, say, a keen enthusiast.

A PLEA! When sending in your advertisement please do put a date on it. We don't normally type in your advertisement on the day received and instead all small ads go into a file ready for

typing later. But what happens then if I come across three undated ads all from the same person and one of them says 'This is my new ad, please cancel previous ones'? It does happen, so please be kind enough to date your ad.

IS IT VALUE FOR MONEY?

It's unwise to pay too much but it's also unwise to pay too little.

When you pay too much, you lose a little money, that is all. When you pay too little, you sometimes lose everything because the thing you bought was incapable of doing the thing you bought it to do.

The common law of business balance prohibits paying a little and getting a lot. It can't be done. If you deal with the lowest bidder, it's well to set aside something for the risk you run. And if you do that, you will have enough to pay for something better. [Attributed to John Ruskin, 1819-1900.]

STANDARDS CONVERSION: Coming soon, a professionally designed unit for 405 enthusiasts. Prices start around £250 in kit form up to £800 for a fully-built professional unit. For more information contact me, Dave Grant. Phone 01689-857086 or through the Vintage Wireless Museum in London..

STANDARDS CONVERSION SERVICE: I will convert your 625-line tapes to broadcast-standard 405 lines on my digital line-store standards converter. Free of charge to subscribers of **405 Alive**. Please send blank tape (VHS only) for output and return postage. Input tapes can be accepted on Philips 1700, EIAJ, Video2000, Beta or VHS. David Looser, Maristow, Holbrook Road, Harkstead, IPSWICH, Suffolk, IP9 1BP. Phone 01473-328649. (*Publisher's note: David's offer is a most generous one and users may care to send him a free-will donation towards his not insubstantial construction costs as well. There may be a delay in handling conversions if many people take up his offer.*)

PHILIPS 1500 TO VHS CONVERSION SERVICE: I have pristine condition Philips 1500 VCRs newly refurbished, clean heads, etc., and offer to convert any pre-1976 material on 1500 tapes to VHS. Either send tapes (1500 and your VHS blank plus adequate return postage) to Neil Ingroe, 77 Gladstone Avenue, Feltham, Middlesex, TW14 9LJ or telephone me on 0181 890 7633.

AVAILABLE AGAIN: Paste Polishing No. 5. Connoisseurs will know that this paste is the ideal material for cleaning bakelite and other plastics (even plastic baths!). Unlike Brasso and other liquid polishes, it leaves no active residue, and as it also contains a waxy agent, it also gives a gloss finish. Paste Polishing No. 5 is the stuff the Post Office used to polish up the old bakelite phones and is marvellous stuff – ask any user!

Unfortunately the demand for it is reduced nowadays (BT doesn't need it now!), so it is only manufactured at intervals. A batch has just been made and you can have a carton of 12 tubes for £16.86, post paid and including VAT. Smaller quantities are not available from Greystoke, only in multiples of 12 tubes. Send your order to Greystoke Chemical Company, Fir Tree Lane, Groby, Leicester, LE6 0FH. (Tel: 0116-287 7777). And do it today while stocks are still available!

(If you really want only one or two tubes, smaller quantities are available from THE RADIOPHILE, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP.)

REPAIRS: vintage TVs, radios and testgear repaired and restored. Personal attention to every job

and moderate prices. Estimates without obligation – deal with an enthusiast! (BVWS and BATC member) Please include SAE with all enquiries – thanks. Dave Higginson, 28 High Street, Misterton, Doncaster, Yorks., DN10 4BU. (T). Tel: 01427-890768.

REPAIRS: vintage TV and radio repair service in the South East by engineer with 23 years in the trade. Contact Camber TV & Video Centre, Lydd Road, Camber, Sussex or telephone Peter on 01797-225457. SAE with enquiries please. I also wish to buy early BBC-only TVs. (T).

SALE: Kenzen is having a sale of valves. Most TV types available at £1 each. Send wants list and SAE for a quotation. Kenzen, Unit 9, 16-20 George Street, Balsall Heath, BIRMINGHAM B12 9RG (0121-446 4346). For our latest free lists please send A4 SAE with 36p stamp. We also supply video monitors, computers, test gear, oscilloscopes, etc at bargain prices for callers. Please telephone first if you wish to pay us a visit. (T)

OFFICIAL BINDERS FOR 405 ALIVE

Tony Clayden supplies of A5-format Easibinders for filing your copies of this magazine (or any other similar sized publication!). Unlike most binders of this kind, which have a magazine title gold-blocked on them, Tony's ones do not; instead they have a clear pocket where you can insert a paper label, making them much more useful. Buy loads and bind all kinds of other magazines too! A binder holds up to 12 magazines and there are two colours, dark green and brown, and the price is just £4.95 plus £1 post and packing. Include a sticky label with your name and address, but no stamps: postage is paid. Cheques made out to A.M. Clayden please: he lives at 64 Exeter Road, London, N14 5JS. Ring first on 0181-361 8881 to check supplies are in stock.

VALVE SALE: New boxed valves by Mullard, Mazda, Brimar, etc. All types £1 each, 10 per cent discount for orders 10-plus, 25 per cent discount for 50-plus. Quantities of each type vary from 1 to 75.

6BW7, 6CD69, 6F1, 6F12, 6F15, 6F23, 6F25, 6F26, 6F28, 6F29, 6F30, 6L18, 6/30L2, 12AH8, 12AT6, 12BA6, 12BE6, 19AQ5, 20L1, 20P3, 20P4, 20P5, 30C1, 30C15, 30C17, 30F5, 30FL1, 30FL2, 30FL12, 30L1, 30L15, 30L17, 30P12, 30P16, 30P18, 30PL1, 30PL13, 30PL15.

DY86/7, DY802, EB91, EBF87, EC90, ECC81, ECC82, ECC84, ECC85, ECF86, ECH81, ECL80, ECL82, ECL83, EF42, EF80, EF85, EF91, EF95, EH90, EL86, EL95, EY51, EY83, EY86/7, HK90, PABC80, PC86, PC88, PC97, PC900, PCC84, PCC85, PCC89, PCC189, PCF80, PCF82, PCF84, PCF86, PCF200, PCF801, PCF802, PCF805, PCF806, PCF808, PCL82, PCL83, PCL84, PCL86, PCL88, PFL200, PL36, PL81, PL82, PL83, PL84, PL508, PY33, PY81, PY82, PY83, PY88, PY800, PD500. R.M. Webb, 78 Station Road, Rolleston, BURTON-ON-TRENT, DE13 9AB. Tel: 0183-814582. (T).

FOR SALE: ATV TELEVISION STAR BOOK 1960. Collectable picture book featuring old-time ATV stars and shows. £6. TELEVISION STARS. Circa 1967. Big picture book format with articles and lots of colour photos of mainly ITV shows. £6. ITV 1968. ITV 1969 £6 each. ITV 1971. ITV 1972 £5 each. ITV 1982 £3. BBC HANDBOOK 1966 £5. Build a collection now whilst it is still affordable!

THE LAUGH IS ON ME. The Phil Silvers Story. Illustrated £2. IN THE FRONT LINE. Martyn Pendrick. TV news cameraman. Illus £2. Z CARS ANNUAL. 1965. £2. THE GIRL FROM UNCLE. 1966. £2. TV COMIC ANNUAL 1968 and 1969. £1 each. WORLD RADIO AND TV HANDBOOK. 1973. 1975. £5 each. THE BLUE PETER BOOK OF TELEVISION. 1969. Copy FREE to the first to order a book. TELEVISION BEHIND THE SCENES (Newnham, 1948, lots of good pictures) £2. ATV SHOW BOOK, 1st edition

(some scribbling inside, not much) £2. All other books in VGC or better. Post £1 per book.

Hardware: Vinten H.P. 419 hydro-pneumatic pedestal complete with Vinten Mk. 3 pan and tilt head. Full working order. New set of wheels fitted. Full working order. Ex-Anglia Television. Buyer collects, £250 complete. Vinten lightweight tripod (model no. 697) and skid (698). Very portable. Almost new condition, £75. Contact Dicky.Howett, Phone 01245-441811. 23, Micawber Way, Chelmsford, Essex CM1-4UG.

FOR SALE: several 1950s 17" TVs including two Decca, two Pilot and one GUS, should know model numbers by the time this ad appears. Geoff Turner, 01684-566979 (Worcs.).

FOR SALE: Newnes *Radio & TV Servicing*, volumes 1 to 6, in good condition, £4 each. Dave Hazell, 01793-765390.

FOR SALE: Newnes *Radio & TV Servicing*, volumes I to V & 1955/56 Models. Pristine condition, still in original packing box. Wealth of technical information on radios and TVs in use during the 1950s. Offers and enquiries to D. Mort (Calne, Wilts.) 01380-859714 (NS).

FOR SALE: B&K Auto Sweep AF Generator type 2309 with chart recorder £150. B&K Random Noise Voltmeter type 217 £50. GB-Kalee Wow & Flutter Meters £25. B&K Impulsive Sound Level Meter 2209 with Octave Filter 1613 £175. EMI-BTRL large console tape recorder ex-Winter Hill ITV transmitter station, free to whoever will remove it from near Manchester! Contact Gordon on 0161-748 8031 evenings.

FOR SALE: Television valves 1950s onwards, all brand new and boxed. £2 each or what have you? Leslie Hine, Cumbria (01229-582557/584458).

FOR SALE: Photographs on approval, TV vehicles, GPO, other commercials. SAE with enquiries. Blunden, 8 St Andrew's Road, Basingstoke, Hants., RG22 6PS (NS).

FOR SALE: IM Masterset. This is a gadget, probably pre-war, for sharpening thorn gramophone needles. Box is in less than perfect condition but it's all there. Gordon Shorley, 01858-565854 (NS).

FOR SALE: Mint copy of 24-page booklet SPOTLIGHT ON THE BBC, published 1958 at 9d. Offers? Brian Hemingway, 9 Hitherwood, Cranleigh, Surrey, GU6 8BN (01483-272331). (NS).

FOR SALE: Marconiphone VC53DA 9" console set, lovely cabinet. Cossor 12" 938F, Philco 15" 1000, Philco 15" 1010, KB 15" set, model unknown. Also Alba pre-war radiogram type 780 (gram deck missing). Must clear, not expensive, so what offers? Mr Keeley, close to M25 and Dartford Tunnel 01474-703259 (NS).

FOR SALE: Projection TV, maker unknown, apparently complete. Cabinet good, well stored. Cheap. Sarah Jackson, Leicester 0533-697783. (NS)

FOR SALE: Ex-BBC Leavers-Rich valve reel-to-reel tape recorder, model E141M. Floor standing, mono, made circa 1962 costing £2,500. Needs over haul. Offers? Mr Woods, 0151-734 0965 (NS).

FOR SALE: Marconiphone 702 television, manufactured in 1937. In excellent condition and good

working order. Offers please to 01386-882280.

FOR SALE: Owing to a big reduction in the storage space available to me, I must reluctantly dispose of some of my large collection of mono and colour TVs, audio and hifi, valve and transistor radios, audio and video tape recorders and items of test equipment. The collection spans circa 1948-1985. For full listing send SAE with 25p postage to Dave Hazell, 126 Sevenfields, HIGHWORTH, Wilts., SN6 7NQ.

FOR SALE: Pye B18T (two), Pye LV30, Ferguson 968T, Ferguson 983T (console), Bush TV22, GEC BT 2147 (bakelite), Bush TV43 (two), CRT 16" diameter (maker unknown). cabinets generally in good condition but not sure if any are in working order. Also miscellaneous brochures, service sheets, etc. from 1930s onwards. Offers invited either for individual sets or preferably for the whole lot. I also have an assortment of wirelesses from the 1930s onwards. All in north London. Ring John Holman on 0181-340 5309 (NS).

FOR SALE: 'gold dust' type radio and TV spares (Radiospares transformers, capacitors, valveholders, pots, styli, carbon and wirewound resistors). Tons of service charts, magazines and books. Round and rectangular picture tubes. About 1,000 valves, both 50s/60s types and some 60 years old. Various TVs, radios, test instruments. Send SAE and 25p stamp for list or ring/write with enquiry. Jack Rudrum, 2 Princes Road, Eastbourne, Sussex, BN23 6HG (01323-729440) (NS).

FOR SALE: Murphy V200 TV, very collectable. Offers. David Higginson, 0427-890768.

FOR SALE: I have a tape machine which is a TP - T 3000 (TP stands for Thermionic Products of Hythe, Southampton) It is in a portable case although it is mains powered and its weight renders it only just portable. The transport is for 1/4" tape on 7.' reels. Tape speeds are switchable 1 7/8, 3 3/4, 7 1/2 and 15 IPS. There are four moving coil meters which have indication for 0 centre and can swing left or right on the scale which reads 10 at either extreme. There are two potentiometers per track one which appears to be a level control the other appears to be a control to set the meters to zero (centre) position. Also on each channel there are separate input and output connections which are in this instance BNC connectors (strange?). Tape transport buttons (lever type) are Stop, Start, Forward, Rewind and Record. Mechanical tape counter (needs attention). The unit appears to be in working order ie. Things light up and motors turn, however I have not tried recording or playback. General condition is fair but needs attention.

The second item I have is a piece of new technology that has already become history. A Sony PCM100 Digital Audio Processor. This is a unit that was employed in the early life of CD mastering. It would normally be found in conjunction with a U-Matic recorder. Its drawback is that it is only a 14 bit machine and things have moved on a bit now. The unit is of modular construction and houses the following modules; D11 Digital in/out, P02 Playback decode unit, P11 Playback control unit, R11 Recording unit, C11 Analog/Digital convert unit, A11 Audio control unit. There is a whole host of connections at the rear (22 in all) for audio, digital and sync purposes. On the front there is a nice digital LCD type bargraph meter with auto or manual peak hold facility.

I am looking for offers in the region of £100 for the tape machine and £300 for the Sony PCM however these prices are negotiable and sensible offers would probably not be refused. Colin Bird, 54 Wesley Road, Leyton, London, E10 6JF (Tel. or Fax. 0181 556 0770) (NS).

FOR SALE: Murphy V310 complete with mobile stand. Gordon Willis, Birmingham (0121-749 4162) (NS).

FOR SALE: Remainder of collection of old TVs and VCRs, including Ekco TSC48 (only postwar mirror lid made, poor cabinet but still of considerable interest) offers over £100, Ekco T161 1949 table set, nice £50. GEC BT1252, HMV 2843, KB New Queen, Marconiphone 4618, RGD 10" d/s, Ultra VP-1453 12" of 1960. Band III converters: Ambassador in wooden cabinet, very tasty £20, Brayhead turret tuner in original box £15. CRTs: Emiscope 4/1, Brimar CV109/7 in original box. VCRs: two Philips N1500, 1501, 1502, 1700, 2020. Plenty of tapes for 1500 and 1700 series. Sony CV-2100ACE VTR. Cameras for VCRs: Philips V100 in original box, V200. Ring for further details, don't be afraid to make an offer – everything must go!!! Peter King G3WKP, Truro, Cornwall (0872-74788) (NS).

FOR SALE: Operating Instructions for Philips single channel TV receiver 1114U, Installing/operating/service instructions for McMichael single channel TV 909/912, Murphy preliminary service information brochures for the following TVs: V649D, V653X/653XA, V659/659A, V659X/V659XA, V659XS, V683X, V683XDS, V689, V689X, V739/739A, V753/753A/759/759A, V783/789. All at £1 each including postage.

Potential OB Van (ex-GPO support van, same design as used on television outside broadcasts in the 1960s) Fully insured and MoT until Spring 1995. Currently gutted following use as camper van, with considerable potential for fitting your own racking and equipment. Based on Karrier chassis, built 1962, 2.2 litre petrol engine. Relatively compact (size of bread van or small mobile shop) with plenty of room to walk around inside. Low mileage, mechanically sound, aluminium body so no rust, needs only repaint and minor touch-up jobs. Workshop manuals and history, photos supplied. Price highly negotiable to good home, else may have to sell for its cherished numberplate 900 DXV. If you can match £2000 or close offer it's yours.

Camera pedestal: Dennard 275 small studio-type steerable camera pedestal, complete and fully functional. Complete with pan and tilt head, wedge plate. Maximum load 38.5kg, stands about 4ft tall for travelling, 'footprint' of triangular base occupies area 70cm square. Bargain at £100.

Lenses: selection of Vidital and Vidiac lenses (1.5" mount, not C-mount) surplus to requirements at bargain prices: enquire.

Books: ELECTRONIC COUNTING: CIRCUITS, TECHNIQUES, DEVICES (Mullard, 1967). Well used copy, £3 post-paid. YEAR ONE, the story of Granada Television's first year of operation. Mint copy in slightly worn dust jacket, £6 post-paid. Andrew Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. First come, first served so please enclose SAE for return of cheque if unlucky. If you are first, your SAE will be returned of course!.

FOR SALE: Low-band U-Matic outfit at silly low prices. All working and in good condition. Sony VP5030 player, JVC 5060ET player, Sony VO1830 recorder/player, For-A edito controller, Videocraft basic vision mixer, JVC GXN70E hand-held colour camera (newvicon tube), Sony AV3450CE b/w portable viewfinder camera. These are all going cheap so get in first! Carl Truman, 01953-607371.

FOR SALE: Perdio VHF Portorama TV, good tube, was working when last used but new electrolytics may be needed now. Heat damage to one side affecting looks but not operation. Use as is or as chassis for a better case. Offers? Philip Taylor, 3 Silver Lane, Billingshurst, Sussex, RH14 1RP (01403-786250) (NS).

FOR SALE: Husky Hunter 2 handheld computer circa 1988 offers? Large magnifying lens for 1950's TV. Phillips EL 8111 11" mono monitors in working order with circuit, also some non workers for spares or fix. Some of the items from my last advert are still available, ring for details.

Handbooks: Fernseh MC37 colour monitor, Barco CM33 colour monitor, Prowest PM17/9a colour

monitor, Prowest PM 11/3A mono monitor, Citroen CX diesel H/book; offers or swaps.
B. Summers G8GQS 0895-810144/0850-014892

Silent Key Sale

Some of the items in the last advert are still available especially the heavy/ old/ ugly/ non working ones! Some of it will have to be dumped soon or sold cheaply so re-read the advert and contact Brian or Paul on 01895-810144 or 01522-703348

OFFERED: Help with documentation. Some 41.5MHz crystals at £6 plus postage, two for £10 (incl. p&p). **WANTED:** Pre-war TV, any make. 12" Emitron CRT. Cabinet, back and knobs for Ekco TA201A. Can anyone help with pre-war Philips TV data? All information is more than welcome! Also requested for historic study: all Philips TV information from 1945-1950. Jac Janssen, Hoge Ham 117d, NL-5104 JD Dongen, The Netherlands. Tel: (office hours) 00 31 13-624362; (evenings) 00 31 1623-18158; fax (office) 00 31 13-624664.

WANTED: Early Pye, EMI, and Marconi television product catalogues for 1946 - 1960 wanted for research for article / book. Tactical nuclear weapon - No, just testing to see who's awake! TV related books wanted, W.H.Y. Bosch KCN portable camera circa 1975 for collection. "G Plan" teak wall unit and base unit. Van-type trailer 4 wheel 1.5 tonne? 63A plastic CEE17 blue mains connector, fixed sockets needed. Information about early Broadcast TV Cameras especially continental ones Thompson and Fernseh, Photos; Adverts; Handbooks; anything!! Also does anyone Know anything about the Cameras used in the News Studios at Alexandra Palace, the ones on the robotic Pan & Tilt heads with no viewfinders?? All information gratefully received B. Summers G8GQS 0895-810144/0850-014892.

WANTED: Rigonda or Vega small-screen TV. Mike Izicky, 01778-344506.

WANTED: Anything relating to Pye Mk 3 cameras. Marconi Mk III cameras and EMI 203 cameras. Knobs, wheels, lenses, bits of paper, string, etc. W.H.Y. No idle request. I need such small items to finish restoration of the above mentioned three camera channels. Phone Dicky Howett, 01245-441811.

WANTED: Sony 300 series industrial colour camera, probably circa 1980. John Koumoulos, 0181-428 3337 (NS).

WANTED: AV in/out kit for Philips V2000 VCR. Original service manuals for Ferguson 3V29 or JVC equivalent VHS VCR, Sanyo VTC5000 Beta VCR, Ultra V1984 series 405-line TV, Hitachi SDT7765 music centre, Complete Murphy V789 or V783 mono TV + FM radio (circa 1962). Audio output transformer for Decca SRG600 series radiogram p/no. 56449. Manual for Telequipment S51E 'scope. Rotary control knobs (vol/bri/con) for 12" Philips/Pye T-Vette 2 (XT12T740/--). Dave Hazell, 01993-771373.

WANTED: Mullard 9-inch CRT, type MW22-18 to repair a set. Raymond Alcock 0181-450 9498.

WANTED: Can anyone help with a recording of a children's programme called 'Pippin Fort'? Graeme Stevenson, 11 Bruce Avenue, Dunblane, Perths., FK15 9JB.

WANTED: Philips N1501 or N1700 series VCR in good condition. Also looking for IVC 871PC 1" PAL

Colour VT with tapes in good condition. Have faulty N1501 for sale (or why.) for spares (bad head drum and components). I'm also looking for an AMPEX???? (might be 1000). It's a one-inch machine, monochrome and huge. About 2'6" across, 1'6" deep and 12" high. Unfortunately I don't know the model number. Also, re the IVC machine above, I'm not sure of that model no. either as really I'm looking for the first colour 1" IVC.. David Norris. G4TUP, 01704-535947

WANTED: Sony 8-301W television and any of the Marconiphone combined TV-radios. Enrico Tedeschi, 54 Easthill Drive, Portslade, Brighton, Sussex, BN41 2FD. Tel/fax 0273-410749.

WANTED: Handbooks for EMI 203 camera. Cash offered. Dicky Howett, 0245-441811.

WANTED: Early recordings of London's Capital Radio, especially opening hour, first commercial broadcast, etc. Lots of radio recording swaps. David Laine, Flat 2, 33 Beckett Road, Doncaster, Yorks., DN2 4AD. 0302-321066.

WANTED: Any radio/TV plastic knobs with flat copper (not brass) metal discs in the middle. I have just acquired a nice piece of Pye valve hi-fi which uses this kind of knob but over the years several of these discs have dropped off and been lost (aaaaahh!). These discs are in three sizes, ranging from just over 1/2" to just under 1" and I need one of each. Do you recall anything of this kind in your junk box? I'm also collecting studio type microphones, 1930s-1960s and documentation on same (e.g. BBC technical training sheets - I do have the Wireless World hardback). Anything considered! Andy Emmerson, 01604-844130.

WANTED: Service manual or circuit diagram for a NERA projection television, model C30. Leslie Hine, Cumbria (01229-582557/584458).

WANTED: Console radios, TVs, combined radio/TVs and radiograms of the 1940s and 50s. Brian Middler, Weybridge 01932-859027.

WANTED: Emiscope CRTs TA10 and 3/2. The 3/2 is required to rebuild a Marconi model 707 of 1938 and I am also looking for the rear cover for a 707 and someone to rewind the line output transformer. Chris Field, 63 Tomkinson Road, Stockingford, Nuneaton, CV10 8DS.

ASSISTANCE WANTED: Looking for information on the Colvern 'Dual Range Short Wave Coil'. This was a component used in some pre-war radios, baseboard mounting, about 2 $\frac{1}{2}$ " tall on a rectangular base with rounded corners. Visually it was similar to the Aerial/HF Coil made by Colvern. Do you have one to dispose of or can you supply technical details so I can wind one? All help appreciated, Ed Dinning, 01207-70122 weekends only or 01604-720954 during office hours Monday to Thursday.

HELP! Has anyone got spare belts and tapeheads for a Shibaden SV-700 video tape recorder? If so, please give me a ring. Edward Nowill, 0181-874 0069.

SWAP: I have a good, working Philips N1700 VCR and would like to swap this for a good, complete N1500 (latter need not be working but must be complete). Simon Ellis, 3c Richmond Road, Staines, Middx., TW18 2AA (01784-449209).

SWAP: Pye D16T in good condition offered in exchange for any of the following sets: GEC

BT7092, Mullard MTS 389, Vidor CN377 and Rees Mace. Robin Howells, 40 Minster Road, Stourport, Worcs., DY13 8AR.

SWAP: I'm after a Bush TV11 9-inch TV and would be willing to swap my Philips 385U 9-inch table TV circa 1949 plus cash. Or buy for cash only. Also wanted Pye D16T 9-inch console TV. Des Griffey, 01582-582144.

CALLING ALL DXERS! Keep up to date with *Teleradio News*, the only magazine for dedicated enthusiasts. Six issues a year cost you just £7.50 post paid, so send your name and address with a cheque made out to HS PUBLICATIONS, 7 Epping Close, Derby, DE3 4HR.

AND IF YOU'RE AFTER THE VERY LATEST INFO ON SATELLITE TELEVISION ... you should be reading *Transponder*, the definitive subscription newsletter. For details ring 01270-580099 or send SAE to Transponder, P.O. Box 112, Crewe, Cheshire, CW2 7DS.

FILM TO VIDEO CONVERSION for standard 8, super 8, 9.5 and 16mm. Personal service using professional equipment, by a 405 enthusiast at competitive prices. Send large SAE for full details or describe your specific requirements. We regret we cannot handle 405/625 conversions! Lionel Fynn, Transatlantic Video Copyshop, 11 Castle Road, Bournemouth, BH9 1PH. Tel: 01202-527559.

MOMI - THE WORLD'S MOST EXCITING CINEMA AND TELEVISION MUSEUM. South Bank, London SE1. Tel 0171-928 3535 (switchboard) or 0171-401 2636 (recorded information line).

NATIONAL MUSEUM OF PHOTOGRAPHY, FILM AND TELEVISION. Never mind about the first two, you'll find the television section interesting enough. Location is Prince's View, Bradford, Yorks., BD5 0TR. Telephone 01274-727488. Open Tuesdays to Sundays 10.30 - 18.00. Closed Mondays.

ON THE AIR Vintage Sound and Vision is a new venue for vintage broadcasting enthusiasts. Situated in Chester's major antiques centre, ON THE AIR has a constantly changing stock of vintage wireless, television and related items. Please write (enclosing SAE) or phone for further details and to ensure personal attention before calling. Open Monday to Saturday 10.00 - 5.30. ON THE AIR, Melody's Antique Galleries, 42 Bridge Street Row, Chester. Tel: 01244-348468 daytime or 661062 evenings.

TEST CARD & IDENT VIDEOS FOR SALE: 55 minute video presentation made for the BATC "The Development of the TV Test Card". Andrew Emmerson interviews George Hersee, designer of Test Card F. Lots of old test cards included.

Also ... "Exotic TV Idents" covering East Germany, USSR, Poland, Czechoslovakia, Estonia and Romania, Mongolia, Libya, Algeria, New York, "BBC London" and many west European countries and satellite channels. Further expanded edition, now includes several USA idents as well as test cards from Slovakia, Ukraine, Angola, Armenia, Bulgaria and Cyprus. In all there are well over 100 test cards, station idents, news programmes and start-of-day recordings, lasting over an hour.

And now... Idents Tapes 1 and 2. Literally hundreds of vintage and recent TV test cards, captions, idents etc from Britain, Ireland and the rest of the world. Two E-180s crammed full!

All titles cost £9.99 per tape, VHS PAL only. Please allow 14 days for delivery. Andy Emmerson, below.

FILM TO VIDEO TRANSFER (TELECINE): At last – an affordable telecine service! I can transfer 16mm films (not other gauges, sorry) to VHS or S-VHS, far cheaper than commercial firms. You can collect/deliver and supply your own tape to save money if you prefer. Equipment has 430 lines resolution (better than S-VHS!) and handles optical and magnetic sound. Ring or send SAE for details. Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. Tel: 01604- 844130.

GOOD HOMES WANTED!



The following items have been offered free of charge or almost free by their generous owners, though they will doubtless accept small donations if you are pleased with what you get! This latter kind of gesture goes down well since in many instances the advertisers are not members of our group and are pensioners, widows, etc.. Where no phone number is given please enclose SAE with your letter, it's only fair.

In each case the advertiser has agreed to hold the items for one month from publication – after then it's probably the corporation rubbish dump or an antique shop. You have been warned!

Ferranti remote control, comprising grey plastic control box plus long cable terminated in an octal plug. Box has three white buttons for BBC/ITV/ALT plus white knobs for BRIGHTNESS and VOLUME. Someone must want it. Alex Caisey, 01643-703634 (NS).

Samwell & Hutton type 41 television wobbulator, fully functional. A delightful combination of mechanics and electronics, mustn't go to the tip. Mr Hendsby, Gidea Park, Essex (01708-769717) (NS).

Twenty-five TVs from the early 1950s, complete and although untested, in reasonably good condition. Offers? David Bishop, Court-y-Grove, Kentchurch, Hereford, HR2 0DD (01981-240353) (NS).

1958 Marconiphone VC151 console TV. Mrs Nicholas, 01209-821106 evenings. Set is in Cornwall (NS).

Pye 9" table top TV, circa 1946. Clean condition. Vincent Browning, Leighton Buzzard 01525-851975 (NS).

Ekcovision TC155 console TV. Not working, needs new electrolytics. Not used for 30 years. Cabinet is passable. TV is in north London but might be able to deliver to Suffolk. Please ring Keith Vincett in Woodbridge (01394-384356). (NS).

Decca shadowmask receiver/monitor with spares and BRC 3500 26" table model with mint shadowmask tube. Geoff Turner, Worcs. (01684-566979).

Boxes of radio magazines and TV service sheets, 1950s-1970s. Michael Davenport, Aylesbury 0585-677034 (NS).

Two large ex-BBC items ideal for museum display or break up for parts (shame to see them scrapped)! BBC Series A audio mixer, 6ft wide, 3ft deep. Seven inputs, using rotary stud faders, Peak Programme Meter, Outside Source Selector (which can drive uniselector). Electronics are in

separate cabinet 7ft tall, 2'6" wide. Also a 24-volt power supply in 5ft tall cabinet with lead acid accumulators. Badge on front says Automat, would make good PSU for small telephone exchange. Small donation expected. Phil Coogan, North Staffs. Hospital Radio, 24 High Street, Kingsley, Stoke-on-Trent, ST10 2AE.

C HOW TO CONTACT 405 ALIVE ☐

The chief glory of every people arises from its authors.

We want to hear from YOU! This is your magazine, so please send in your letters, notes and articles; don't be bashful, other people will be interested in what you're doing! As we do this for fun, not profit, we regret that we cannot pay for contributions but authors are encouraged to retain their copyright and are free to publish their articles in other publications as well. Send us your advertisements too.

If at all possible, please TYPE your contributions using a dark, black ribbon. This enables them to be read straight into the word-processor by a document scanner. Magic!

Contributions on computer disk are particularly welcome and your disk will be returned. I can handle most variations of IBM PC and CP/M disks in 3.5" and 5.25" size but please process your words in some popular word-processing format, ideally as an ASCII or WordStar file. Through the good offices of Radio Bygones, we can handle Amstrad PCW and Macintosh disks, but not BBC format. If in doubt please ring first on 0604-844130. Thanks. You can now also fax your letters, ads and articles on 0604-821647.

BACK NUMBERS

All stocks of back issues have been sold now, apart from: 1/2/3/4 combined (£5), 17 few left at £1, 18 just a dozen left at £1, 19 (£1) and 20 (£1). Prices post-paid.

FAQ FILES

FAQs are frequently asked questions, so we are keeping two files of FAQs and their answers ready for printing out on request for readers. These files will be updated as new information comes in. These two files are already quite lengthy and contain material already published, so it would not be fair on established subscribers to reprint them in the magazine. FAQ file 1 runs to 24 pages and covers general points about old TV and how to get old television sets working again. FAQ file 2 is a reprint on all the articles on test card music and ITV station ident themes; it covers 11 pages. FAQ file 1 costs £3.00 and file 2 costs £2.00 (both post paid). These prices cover just the cost of copying and postage plus the horrendous cost of banking your cheque (68 pence!). FAQfile 3 covers suppliers of hard-to-find components and service data; for this one send one first class stamp and a SAE.

WOULD YOU LIKE YOUR OWN COPY OF 405 ALIVE?

Perhaps you are reading a friend's copy - now you can't wait to receive your own copy four times a year. Send a cheque for £15 (inland), Eurocheque for £17 (abroad) made out to Andrew Emmerson or \$25 cash (world air mail), which will pay for a year's subscription (four issues). There is a 5 per cent surcharge for credit card transactions. Our address is 71 Falcutt Way, Northampton, NN2 8PH.

EXCHANGE PUBLICATIONS

You may wish to contact the following allied interest groups and publications (please send SAE with all enquiries).

BRITISH VINTAGE WIRELESS SOCIETY: Gerald Wells, Vintage Wireless Museum, 23 Rosendale Road, London, SE21 8DS.

VINTAGE RADIO CIRCLE: Geoff Williams, 4 Sunnyside Park, St Ives, Ringwood, Hants., BH24 2NW.

BRITISH AMATEUR TELEVISION CLUB: Dave Lawton GOANO, Grenhurst, Pinewood Road, High Wycombe, Bucks., HP12 4DD.

NARROW BANDWIDTH TV ASSOCIATION: Doug Pitt, 1 Burnwood Drive, Wollaton, Nottingham, NG8 2DJ.

TEST CARD CIRCLE (TV trade test transmissions and test card music): Stuart Montgomery, 2 Henderson Row, Edinburgh, EH3 5DS.

BBC TEST CARD CLUB: Keith Hamer, 7 Epping Close, Derby, DE3 4HR.

SAVERS OF TELEVISION AND RADIO SHOWS (S.T.A.R.S.), 96 Meadvale Road, Ealing, London, W5 1NR.

IRISH VINTAGE RADIO & SOUND SOCIETY: Henry Moore, 9 Auburn Close, Killiney, Co. Dublin.

RADIO BYGONES (vintage radio technology): Geoff Arnold, 9 Wetherby Close, Broadstone, Dorset, BH18 8JB.

THE RADIOPHILE (vintage radio): Chas. E. Miller, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP.

TELERADIO NEWS (current radio and TV transmitter news, long-distance reception): Keith Hamer, 7 Epping Close, Derby, DE3 4HR.

TUNE INTO YESTERDAY (Old-Time Radio Show Collectors Association): Membership secretary: Roger Bickerton, 3 Park Edge, Harrogate, HG2 8JU.

VINTAGE LIGHT MUSIC SOCIETY: Stuart Upton, 4 Harvest Bank Road, West Wickham, Kent, BR4 9DJ.

ROBERT FARNON SOCIETY (also light music): David Ades, Stone Gables, Upton Lane, Seavington St. Michael, Ilminster, Somerset, TA19 0PZ.

MEMORY LANE (78rpm-era popular music): Ray Pallett, 226 Station Road, Leigh-on-Sea, Essex, SS9 3BS.

IN TUNE (music of the years 1935-1960):

Colin Morgan, 12 Caer Gofaint, Groes, Denbigh, Clwyd, LL15 5YT.

PROJECTED PICTURE TRUST (cinema history): Harold Brown, 2 Eleanor Gardens, Aylesbury, Bucks..

VINTAGE FILM CIRCLE: Alex Woolliams, 11 Norton Road, Knowle, Bristol, BS4 2EZ.

THE BACK PAGE

405 Alive (ISSN 0969-8884) is an independent, not-for-profit magazine devoted to the study and preservation of old television technology and programming. It has no connection with, and is not subsidised by, any other organisation. Publication is at approximately three month intervals, theoretically in January, April, July and October.

Why not write? We enjoy reading your letters and receiving articles and photographs for publication: write to the editor, Andrew Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. If your letter is not intended for publication please indicate this clearly. If you are expecting a reply you must include a stamped addressed envelope and preferably also your telephone number (in case it is quicker to telephone a reply) - thanks.

Editorial policy. This magazine acts not only as a forum for research, the republication of archive material and as a monitor of current developments but also as a means for all interested in this field to keep in touch. Readers are encouraged to submit articles, photographs, notes and letters.

We print readers' addresses only in small advertisements or when otherwise asked to. We are always happy to forward letters to contributors if postage is sent. All work in connection with *405 Alive* is carried out on a voluntary unpaid basis – sorry, it's only a hobby! – but writers retain copyright and are encouraged to republish their articles in commercial publications. In addition, authors of feature articles normally earn a year's free subscription, although this offer is made at the editor's discretion and may be withdrawn.

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✉️ IMPORTANT POSTAL INFORMATION ✉️

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